"J. Wilkes Booth at School"

THE NEW DRAMATIC MIRROR

FEBRUARY 26, 1916 PRICE TEN CENTS

MRS. FISKE

Drama—Vaudeville—Motion Pictures

Waltz, N. Y.

Oliver Ellis (Harrison Hunter) in "The Fear Market" denounces Major Stone to Sylvia (Sydney Shields) without knowing that the old blackmailer is her father. Bertie Sayre (Edwin Nicander) and Milly Sayre (Lucile Watson) are interested in the proceedings.

Underwood and Underwood, N. Y.

Grace Valentine has scored an unusual success on the screen in Rolfe-Metro films. She will shortly return to the stage in a new Broadway production.

Waltz, N. Y.

May Naudain is a charming Katinka in the picturesque operetta of that name at the Forty-fourth Street Theater.

Little Billie as Young America and Alfred Latell as Jasper in "The Cohan Revue 1916" exchange philosophic confidences upon the fallibility of dramatic criticism.

Waltz, N. Y.

Waltz, N. Y.

Roy Atwell in mortal combat with that "little bug" of which he warns hilarious audiences in "Alone at Last."

Sir Herbert Tree as Cardinal Wolsey in "Henry VIII" in which he will open his Shakespearian season at the New Amsterdam Theater in March.

AROUND THE THEATRICAL MAP

THE NEW YORK DRAMATIC MIRROR

ESTABLISHED JANUARY 4 1879

VOLUME LXXV NEW YORK, SATURDAY, FEBRUARY 26, 1916 No. 1940

J. WILKES BOOTH AT SCHOOL

Recollections of a Retired Army Officer Who Knew Him Then

By JAMES W. SHETTEL

NOT many years ago a building stood on Prospect Street, opposite the first toll-gate a short distance from Pine Street, in York, Pa. It was erected in 1760. In this building John Wilkes Booth who shot Lincoln attended school. The teacher was Richard Bland. Most of his pupils were from the South. Bland was an old soldier who had served in the English army during the War of 1812 and deserted in Canada and came to the United States upon a rumor that his regiment was to be sent to reinforce Wellington in Spain.

Bland, although eighty years old and not qualified by education to instruct, tried to make up for these deficiencies by employing young and fairly competent men to assist him. The institution proved eventually, however, a failure and Bland became a bankrupt, and was compelled to find employment as a steward at Fairfax Seminary, in Virginia, where he probably ended his days.

Among the pupils at Bland's school at the time Booth attended, was Colonel Clarence F. Cobb, a retired army officer and an ex-newspaper man, at present residing in Los Angeles. He has generously furnished the writer with an account of the school and incidentally has related many interesting facts, not generally known, pertaining to the Booth family and the assassination of Lincoln.

"I attended, when I was a boy, Bland's boarding-school in York, in 1853," says Colonel Cobb, "when I was ten years old. Bland had been a soldier in the British army on duty with his regiment in Canada, in 1812 or '15 and when it became buzzed about that they were to be fitted out to take shipping and sail from the St. Lawrence to Spain, to reinforce Wellington, many of the enlisted men deserted, crossed the St. Lawrence into this country and remained here. He was accompanied by Peter Kelly, a comrade, who lived many years in Baltimore, prospered, and became the leading tailor. I knew Kelly very well and have heard him and Mr. Bland talk about their experiences as private soldiers in the British army.

"Bland's boys learned but little and were taught less. There was no system, no regular course of study, nor recitation.

"Bland's school failed utterly, at the last. The old gentleman secured employment thereafter, as a steward, at Fairfax Seminary, Va., back of Alexandria. I am informed that he lived to a great age. He believed in corporal punishment and plenty of it. Perhaps his extensive exercise as a whipping-master was the cause of his health, vigor and activity. He never whipped me as I think I may say I was a good boy, but, I thought, he used to whale the bad boys for fun.

"John Wilkes Booth, whom we always called Jack, attended school there for only a few weeks in 1853. Prior to that he was a pupil at the Milton Boarding School, which was on the Baltimore and York turnpike, about seventeen miles from Baltimore, and three miles above Cockeysville. That school was kept by an elderly Friend, John Emerson Lamb, who was, later, employed in Baltimore, in the internal revenue service. He died in Baltimore, many years ago. The old school building still stands and is utilized as a country store. I motored past there a few years ago.

"I attended that school, too, when Booth was there and slept next bed to him in the dormitory. 'De mortuis nil nisi bonum,' says Horace, but our later pedagogs make us translate it or write it themselves thus: 'De mortuis nil nisi verium.' We should speak no evil of the dead, but we can tell the truth of the dead.

"Jack was a bad boy and used to fag the smaller boys cruelly. He was a bully until a short, stout boy, from the Eastern Shore, matriculated and Jack tried to fag him, but that boy turned on Jack and thrashed him terribly and he never crowed again. His scepter was broken, his throne was destroyed, his dynasty was ended, he was thoroughly conquered, cowed and humiliated, and all the boys were glad of it.

"I knew Jack Booth's family very well; his sire, Junius Brutus, his oldest brother, Junius Brutus, Jr., his brother, Edwin, his sister, whom we used to call Mollie, who married the comedian, John Sleeper Clarke, whom I met in London, England, in 1883.

"The elder Booth died in 1852, on a steamboat, on the Mississippi, between St. Louis and New Orleans. All of his contemporaries said the sire was a man of genius, a wonderful actor. I have seen him frequently, but as young as I was, being but nine years old when he died, I could not appreciate his histrionic ability. The family, when I was a boy, rented a house from my father, 109 Mulberry Street, Baltimore. That house still stands. It was afterwards rented and occupied by that great actor, Joe Jefferson, before he became famous, when he was stage manager at the old Baltimore Museum.

"Jack Booth had a yellow streak in him. Along in 1864, during the Civil War, in New York City, he grossly insulted Joe Jefferson. Although Jefferson was then a very frail man and was being treated for tuberculosis, a man had better fight a powder magazine than Jefferson, so he challenged Booth through a dramatist, named Clifton W. Tayleure, and they were to fight at ten paces, back of Hoboken. Jefferson and his seconds were on the ground at the appointed time, but Booth took a night train at the old Fourth Avenue station in New York City and stopped not until he reached Canada.

"John McCullough, Bishop, John T. Ford, Phillips, and a number of other theatricals, twitted Booth about the circumstance, but the amiable Jefferson and Booth became friends, and Jefferson asked that it be forgotten. They became reconciled through the efforts of that sterling comedian, C. B. Bishop, who belonged to the stock company of the old Holiday Street Theater, in Baltimore.

"The frailty of the elder Booth is well known. He drank enough to float a man-of-war, he used to say, and he died suddenly. Jack, too, was a drinker of drinkers and he had but one tipple, brandy-smashes. He frequently remarked that he never got drunk in his legs, that he never staggered. He was a handsome fellow, always dressed well, had on at all times, when on the street, a beaver, as high silk hats were then called, kid gloves and clean linen. He was, what was designated before the War of 1861, a spad; we call them dudes or mashers now, and he was a matinee idol. Many foolish girls were crazy about him, but he never was much of an actor. As a matter of course, those misguided people, who were in sympathy with him, in the press of 1865, after he was shot, claimed that he was a great actor; that he possessed the spark of genius; that he would have electrified the world had he lived; that the glory of his sire had descended to him, etc.

"That was all fol de rol. In truth, he would not study, would not exert himself, would not apply himself, but he would skim over a part and improvise, and that would cause a confusion on the stage, because the other actors would miss their cues. Along in 1864, Forrest, the Great, was playing an engagement in Baltimore and his support was stricken ill. John T. Ford suggested that Jack Booth was in Washington, that he would telegraph for him to come over and take the part of Iago, but Forrest, who was a tyrant on the stage, and was horribly profane, ripped out a frightful oath and said he would not 'tread the boards with the G——d———spad' and that he had seen him try to act in Philadelphia, etc.

"At another time, a small man, a druggist in Philadelphia, who had a weakness for the stage, and used to travel at times as a star—his name was Roberts—refused to go on the stage with Jack. They had a quarrel and came to fisticuffs, at the Girard House, in Philadelphia, and Jack was fined in the police court.

Booth shot President Lincoln the evening of April 14, 1865, which was Good Friday. An old man kept a livery stable, in Washington, back of the National Hotel. His name was Humphreys. Jack kept a saddle horse there, the same horse he rode away on after the assassination. I enlisted early in 1861 and from the front, two or three times, I got a furlough, for a few days, and would go to Washington City. I saw Jack there and he would look at my uniform and chaff me, in a playful way, for being a Yank, and I would chaff him for being a Johnny. We always liked each other from our school days. It may be remembered that General Robert E. Lee surrendered at Appomattox, on Sunday, April 9, 1865, but the wires were down and the news did not reach Washington and the North and West till the next day, Monday. The country went wild. Mr. Stanton, who was the Secretary of War, ordered a royal salute of 200 guns, fired at every army post in the land. Even the Confederates and their sympathizers appeared to be glad that the strain was ended, that the war would cease.

"Washington went wild indeed that Monday. The mobs seized every prominent man and forced him to make a speech from stands, boxes, housesteps, anything that could be improvised. In those days there was an iron flight of steps on the east front of the old Willard hotel, on Fourteenth Street, and Andrew Johnson, who was then Vice-President, made a most bitter speech. He had a howling mob

(*Continued on page 5*)

MADAME CRITIC

UNLESS all signs fail Irish will soon be the approved language of Broadway—just when we thought we had acquired such perfect English that it was strong enough to withstand any attempt to displace it in popularity. But with all the Great Way speaking real-wool English, along come the Irish with that breezy way they have and—whist, if you aren't very careful, you will be forgetting all the words for the employment of which so much attention was required. It is no easy matter to differentiate between *a* flat and an *a* with the mellow London fog in its sound, and once one can do so, what a pleasure it is to be able to converse fluently with those who give no evidence of the pains taken to conceal their native pronunciation.

Before we learned better persons from Boston frequently passed as Englishmen. When a man used the broad *a*, it was very simple to guess London. If he didn't respond with an acknowledgment of your cleverness, the next best guess was Boston. And I knew that this was never displeasing to the person from Boston. Come to think of it, though, no one ever suggested first that a real Englishman came from Boston. But now that Irish is becoming so popular, what will the members of the Lambs Club and those still on the waiting list do with their perfect English pronunciation which fooled everybody except the English?

We have always had some Irish with us on Broadway, to be sure. The policemen at the corners have kept alive its quaint tones, and vaudeville artists have spoken and sung its charms as understood by writers seeking to provide the public with what it wants. Elizabeth Murray is singing in Irish right now at the Astor Theater. But Irish drama has been banished to the outskirts for some time past.

When Fiske O'Hara appeared at the Grand Opera House at Eighth Avenue and Twenty-third Street, last season, in an Irish comedy, he was congratulated upon being so near Broadway. "We will see you over there yet," said his friends encouragingly. Last week Mr. O'Hara did play on Broadway—up town it is true, at the Standard, but *on Broadway*. There appeared just off Broadway, not long ago, a play in which Hilda Spong captured everyone with her delightful Irish. Grace George in her latest play, "The Earth," is Irish from first to last. Her husband, Lord Killone, is Irish too. Miss George very cleverly never forgets to speak as Lady Killone from the Emerald Isle should speak, and this adds to her piquant charm.

And now, along comes Brandon Tynan with a play so Irish in every way that on the opening night I fancied I must be dreaming, for so much romance, poetry and beauty has been a long time absent from the environs of the Fulton Theater. All that was best in human nature was employed by this gifted young Irishman in the making of his play which has been deluged by such lavish praise from practically every critic in town as to cause other playwrights to wonder why they had not thought of a similar theme. Mr. Tynan has an unlimited number of friends and admirers whose good wishes seem to have come true in regard to "The Melody of Youth." He did not attempt in any way to battle with the psychological or any of the other *als* with which our writers have of late been beset. He confined himself to the simple and sweet—the old, but ever new problem in which love, jealousy and honor were to be worked out to a pleasing solution. A thatched cottage, green grass, flowers all around, an apple tree in full bloom, birds singing, the music of a harp and all that goes to make people good and life beautiful.

No betrayed maiden shivered beneath her guilty secret and confessed at last; no deceiving wife hurried to the midnight rendezvous in a bachelor apartment. "Big Business" and crooks were as if they had never worried their own kind, aspiring playwrights or the public. The nearest to anything wicked was the mention that one of the fair Kitty's suitors had secured a divorce from his insane wife so he could marry Kitty. And then the duel! But a duel is all for honor.

"The Melody of Youth" happened in 1830, and you wonder whether the Ireland of to-day differs very much from the romantic land depicted by Mr. Tynan. I never knew an Irishman who didn't speak of Ireland in the tones of music and love and sunlight which the author of "The Melody of Youth" has put into his play. And every Irishman seems to feel that he is only visiting the world and will go back, some day, to his native land. It must be a wonderful place to keep its memory so green in the hearts of its children far from home.

As the young lover, Mr. Tynan gave a splendid illustration of how it is possible to be the author of a play and to act with art and modesty without planting himself in the center of the stage. His attitude toward Mr. James O'Neill was one of the most beautiful things I have ever seen on an opening night. When Mr. Tynan led forth the veteran actor, his air of reverence and respect toward one whom he considered a greater artist was an incident to be remembered. As the blind beggar, Mr. O'Neill appeared in a role in which he merely crossed the stage playing a flute. He accepted this part in compliment to his friend, Tynan. And Tynan showed his appreciation by stepping aside when the big roar went up and by making O'Neill the center of interest. In feeling tones he referred to Mr. O'Neill's career and quoted what Adelaide Neillson had said about the best Romeo with whom she had ever played having been, "a little Irishman named Jimmy O'Neill."

It was a great night for the Irish, and they were there in full force—members of the clergy among them.

Grace George seems to have selected another success. Twice now she proved that we do not feel obliged to agree with London verdicts of plays any more than we do with Chicago verdicts. "Major Barbara," which was a failure in London, was made a success here by Miss George, and now "The Earth" has had a similar experience. The subjects in each instance are so timely, it has been said. But, are they more so than they were when originally produced? Playwrights are not in the habit of writing years ahead of their times. They must choose themes which will interest and no playwright can suspect what will please the public some ten years hence and so, by preparedness, have his timely play waiting for the demand.

"Since when did Grace George become so popular that it is impossible to secure seats for her opening performance?" inquired one constant theatergoer as he looked about in astonishment from his standing room reservation.

There is no denying it, Miss George's Company is established. All she requires is a few more plays like "Major Barbara" and "The Earth"—only we mustn't expect her to be able to continue to resurrect London failures and make successes of them. I should like to see her produce some original plays. Perhaps she will, after a while.

The ending of "The Earth" leaves one trying to peer into the future of Lady Killone whose husband knows nothing of her love affair. As we watch her Ladyship defeat the owner of eighty newspapers in his effort to publish the scandal which will ruin her socially and her lover politically and then leave the room with the man she loves, not the slightest inkling is given as to the future of the pair.

"Why, she will get a divorce and they will get married," remarked one man who thought he knew.

"But how will she break the news to Lord Killone?" asked the lady with him. "I fancy it won't be easy to do."

"Just let a woman get it into her head that some man is necessary to her happiness and she'll find a way to marry him," replied the wise one consolingly.

"I hope so," said the lady, shaking her head.

So much discussion has raged in regard to the dialect employed by John Cope as Dreary in "Erstwhile Susan" that I ventured to ask Mr. Cope recently whether he spoke correctly, according to Reinhartz Station.

Mr. Cope replied that he had, or had had, two uncles who were Pennsylvania Dutch and that he spoke his lines as much like them as possible—that he had always prided himself on his memory.

Mr. Cope was in a hurry, and I didn't have an opportunity to ask if his uncles were dead or he hadn't seen them recently, and I should have liked to ask how long his memory had kept fresh that dialect.

A day or two later along came the following letter from a gentleman living in Bethlehem, Pa. He writes:

"Dear Madame Critic:

I have just finished reading with much interest your page in the current issue of THE MIRROR. You state that you have been wondering if the 'patois of Reinhartz Station as spoken by Dreary is eighteen carat pure or only alloy fixed up to gold brick gullible New Yorkers.' Speaking as one who is not Pennsylvania Dutch, but as one who has spent the past, few years among them, I beg to inform you that it is of the gold brick variety. The play was produced in Allentown previous to its New York opening, and I had a chance to see and hear. As a true story of the people whom it is intended to depict—it is a caricature. Mrs. Martin may have found some of the people she has depicted, but she has pictured the exception rather than the rule. Many oft-spoken expressions she has omitted and used those which are heard very infrequently.

It is a laugh-provoking play—charmingly acted by Mrs. Fiske, but not 'true to life.'"

MARIE B. SCHRADER.

White, N. Y.

THE CRUSTY SARDUS SUMMERFIELD (EDWIN ARDEN) IN "ANY HOUSE," REJECTS HIS DAUGHTER'S PLEA FOR FORGIVENESS.

From Left to Right: Edwin Arden, Katherine Emmet as His Eldest Daughter, Esther; Edith Luckett as Amy, Milton Sills as David Bradford, and Hayward Ginn as John Wakefield.

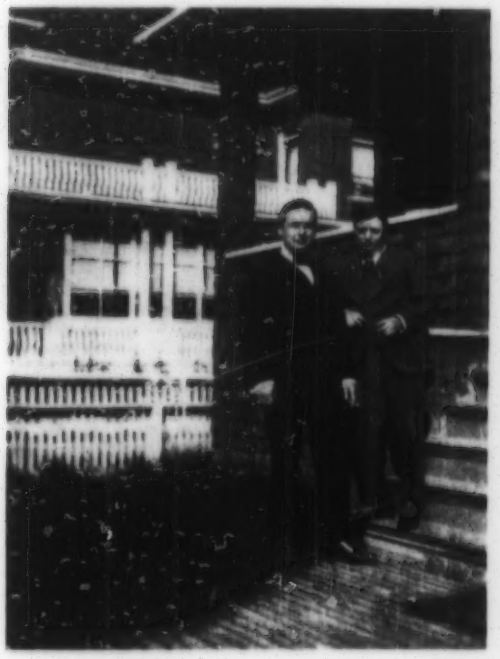
JULIA MARLOWE'S GIRLHOOD

"Off the stage the young aspirant was a rather awkward, self-conscious girl, of a serious turn of mind, imaginative, and like the youthful Mary Anderson, an enthusiast in her admiration for Shakespeare," declares Forrest Izard in "Heroines of the Modern Stage." Years afterward Julia Marlowe said that she could remember no real childhood. She had gone to no children's parties, and had had no girl friends. "The experiences which come to growing children as part of their girl life came to me only as part of my stage experience. The first long dress I wore was not as a girl, but on the stage as Myrene in 'Pygmalion and Galatea.'" "At this time," says one account, "she was a saucer-eyed, yellow-skinned girl, of a melancholic temperament, high-strung, eager, restless, and unbearable to herself when unoccupied. Her chief joy was to revel in the woes of tragedy queens."

Personal

BAKER.—Edna Baker, at present leading woman in "It Pays to Advertise," has been re-engaged by Cohan and Harris for the leading role in one of next season's productions.

CLAIRE.—Ina Claire writes from Indianapolis that she has had six offers for plays, comedies and musical comedies since leaving New York with the "Ziegfeld Follies." "Last week," she writes, "I had a very flattering offer from Mr. Alfred Butt, of London, to head a musical comedy that will be produced



GEORGE FORBES, "THE MIRROR'S" CALGARY CORRESPONDENT, AND GUS FORBES AT THEIR CALGARY HOME.

in May. I have made no definite plans, as I expect to be playing in Philadelphia in another week, and can run into New York."

CARTER.—A dispatch from Cincinnati states that Mrs. Leslie Carter has retired to private life. Her last appearance on the stage was in vaud season in a condensed version of "Zaza."

CASTLE.—Vernon Castle, the dancer, sailed for England, Feb. 17, to join the Aviation Corps of the British Army as a cadet under his own name, Vernon Blythe. He has been taking lessons in flying at Old Point Comfort and California since the conclusion of his engagement in "Watch Your Step" last December. He will report at the War Office directly he arrives in London.

CRANE.—William H. Crane, who is appearing in "The New Henrietta" at the Bronx Opera House, will be the guest at a dinner at the Waldorf-Astoria Sunday night. Next week Mr. Crane will make his last regular appearance on the New York stage, as after this season he plans to retire and appear only on special occasions.

GALE.—Alice Gale, who has been associated with many successful New York productions, has established a dramatic conservatory at 220 West Forty-ninth Street, where she will receive pupils for private coaching and general dramatic instruction. Miss Gale's most recent engagement was as the German mother in "To-day," which she played a year in New York and another year on tour.

HITCHCOCK.—"Raymond Hitchcock, one of the most varied and most popular of American comedians," says a writer in the London *Referee*, "is now in London under engagement to Alfred Butt, who will present him in a new play now being written. In a chat with Mr. Hitchcock and his charming wife—a sweet singer who will appear with him—I found him a very humorous and keenly observant actor, and, inasmuch as he seems to possess something of the respective styles of Alfred Lester and the late Fred Leslie, he should with proper material 'make good' here, as he was 'over home.'"

NEILSON.—Francis Neilson, M.P., is probably the only ex-actor who is a member of the House of Commons, according to the Boston *Transcript*. He made his first appearance in London in 1897 in the American drama "Secret Service," and was later stage manager at three big London theaters. Mr. Neilson has done almost everything. For ten years he knocked about the world—mainly in America—earning his living by his pen and in a variety of other ways, and gaining experience which afterwards made him a fascinating talker.

SELWYN.—Mr. and Mrs. Edgar Selwyn (Margaret Mayo) have gone to Havana, Cuba, for a month's vacation. Upon their return they will begin preparations for next season. Miss Mayo's last play is "Twin Beds" which was produced last season. Mr. Selwyn is represented this year with "Rolling Stones."

PAULSON.—Arvid Paulson, the young Swedish-American actor, has returned from a motion picture engagement with the Metro Company in Portland, Me. He recently staged Strindberg's drama, "Facing Death," for the Swedish Socialists' Club. At present, he is preparing a number of Scandinavian plays for publication in the fall.

J. WILKES BOOTH AT SCHOOL

(*Continued from page 3*)

for an audience; he was then the most radical man in the country; had not 'soured' on the Republicans; expressed his desire and intention to hang every Rebel south of the Potomac should he become President; he was in truth more radical than Thaddeus Stevens, who was looked upon by the Democrats as 'the worst pill in the box.' Andrew Johnson, it is well known, was a periodical, and he was in an unfortunate condition when he delivered that speech, but it was reported the next day in the *Daily Chronicle*, a paper edited then by Forney.

"The afternoon of Good Friday, I was on my way to Baltimore to see my family, and was hastening past Humphrey's stable, to catch the 4:30 train, when Jack hailed me. He had been drinking, but was not drunk. He said that in truth he was d—— glad the country was not Mexicanized; that Grant had acted well to the Confederates; that the war had ended happily and he ended his harangue by some quotation from Shakespeare which I have forgotten. He was always stagey and interlarded his conversation with quotations wherein he was generally incorrect and he seldom quoted happily. He asked me if I had heard that speech made by 'that dirty tailor from Tennessee at Williard's,' the Monday before. I told him I had not, but had read it in the *Chronicle*. He then said that he would have shot Johnson had he been there. An old gentleman standing near overhearing him remarked that he, Booth, should have joined his friends in the Southern army long before and he would have gotten his fill of shooting. I left them there. That night he shot Mr. Lincoln.

"After Booth was shot, in Virginia, his body was brought to Washington City. There was published there at that time a daily paper, the *Constitutional Union*, edited by Thomas B. Florence, who had been a hatter in Philadelphia, had served one term in the House of Representatives, after which he had established that paper and was the owner of it. It was what would be called now a yellow journal, decidedly sensational and bitterly opposed to the Lincoln administration. After Booth's body was brought to Washington, an article appeared in that paper to the effect that Booth was not shot, that he had escaped into Virginia, that the body brought in by the detectives and the cavalrymen was not Booth's, etc.

"General Benjamin W. Price was then Paymaster General of the army. He sent for me and told me, in the strictest confidence, that he wished me to report to General Barnes, the Surgeon General of the army, and go down with him to identify Booth's body, which was on a monitor, laying in the Eastern Branch, off the Navy Yard. I immediately reported to General Barnes, who was getting out of his ambulance in front of his office, on the northwest corner of Fifteenth Street and Pennsylvania Avenue, and when I told him my errand, he said it was unnecessary; that he and nine others had identified the body; that Dr. Merrill, the dentist, had filled two teeth for Booth the week before; that they had forced the mouth open and saw the fillings. So the identification was complete. The body was buried in an obscure place and some months thereafter it was exhumed and turned over to Edwin Booth, and buried in Greenmount Cemetery in Baltimore, where it now is.

"Booth mistook the Southern people. If the Confederacy had succeeded, had he escaped and reached Richmond, those gallant people would have returned him to the Washington authorities for trial and execution. Such a people would never countenance assassination, would never harbor an assassin."

POPULAR MANAGERS

William H. Cox has been manager of the Big Four Opera House, Canal Dover, Ohio, for over twenty-five years. THE MIRROR has been useful to him in his managerial career. He writes us: "I ever found THE MIRROR to be the real fountain of dramatic news. From it, I was able to select just such attractions that were most suitable for my patronage." It is his aim to book the leading plays and actors and is on the alert to accommodate and please the actors.

Robert Mantell, George Cohan, Walker Whiteside, Eva Tanguay and a long list of other stars in the the-

Brannan, Canal Dover, O.

WILLIAM H. COX.
Manager Big Four Opera House, Canal Dover, Ohio.

atrical world to-day are among those who have played to packed houses at the Big Four Opera House during the twenty-odd years that this playhouse was the mecca of theatergoers throughout this section of the state. During most of this time W. H. Cox was manager of the theater and many stories are told of how he and his friends helped out of town some young actor whose name now shines on Broadway. Among the stars who played in the Big Four were Thomas Keene, Joseph Murphy, Kate Claxton, Rose Stahl, James A. Herne and others, and several leading opera companies.

MAUDE ADAMS IN CHILD PARTS

(*From "Heroines of the Modern Stage," by Forrest Izard*)

"Little Maudie Adams" came to be the first choice for children's parts in the best companies playing along the Pacific Coast. One who saw much of her in those days, and who took pains to give her much undoubtedly valuable instruction, was David Belasco. "I was the stage manager of the Baldwin then," said Mr. Belasco. "James A. Herne and I were playing there together, and in our plays there was usually a child's part. Annie Adams I had known for some years as one of the best character actresses of the West, but my first remembrance of Maude Adams is of a spindle-legged little girl, unusually thin and tall for her age, with a funny little pigtail and one of the quaintest little faces you ever saw. I don't think even her mother considered Maudie pretty in those days. But even in her babyhood there was a magnetism about the child,—some traces of that wonderfully sweet and charming personality which was to prove such a tremendous advantage to her in the later years. . . . She could act and grasp the meaning of a part long before she was able to read. When we were beginning rehearsals of a new play I would take Maudie on my knee and bit by bit would explain to her the meaning of the part she had to play. I can see her now with her little spindle legs almost touching the floor, her tiny face none too clean, perhaps, peering up into mine, and those wise eyes of hers drinking in every word. I soon learned to know that it was no use to confine myself to a description of her own work: until I had told the whole story of the play to Maudie, and treated her almost as seriously as if she were our leading 'star,' she would pay no attention. She was serious-minded in her own childish way even in those days, and once she realized that you were treating her seriously there was nothing that child would not try to do."

ESTABLISHED JANUARY 4, 1879

THE NEW YORK
DRAMATIC MIRROR

1493-1505 BROADWAY, NEW YORK

Telephone—Bryant 8360-8361. Registered Cable Address—"Dramirror"

Published Every Wednesday in New York. Entered at the Post Office as Second Class Matter

THE DRAMATIC MIRROR COMPANY

FREDERICK F. SCHRADER, President and Editor

LYMAN O. FISKE, Secretary and Manager

SUBSCRIPTIONS

One year, $2.50; six months, $1.25; three months, 65c. Foreign subscription, one year, $4.00; Canadian, $3.50, postage prepaid.

The Dramatic Mirror is sold in London at Pall Mall Co., Carlton and Regent Streets, and Daw's Agency, 17 Green Street, Charing Cross Road, Australasia News Co., Sydney and Melbourne, Australia. The Trade supplied by all News Companies.

ADVERTISEMENTS

Rates on Theatrical, Vaudeville, Motion Picture and Classified Advertisements will be furnished on request.

"'The Mirror,' the Representative Dramatic Journal of America."—*London Pelican.*
"Our Authoritative Contemporary, 'The Dramatic Mirror.'"—*New York Life.*

COMEDY JOKES IN DEMAND

AN opening awaits a joke in comedy—musical comedy. A playwright who can run a humorous thread through his product—not an interpolation—that will make the cockles of the heart keep time with the ripples of the mouth. Of course the joke in mind must be in musical comedy. Nobody expects a joke in any or every play. When one thinks of a stage joke one does not mean humor. Some master playwright might inject humor in a play like "Richelieu," but a joke would kill it. Comedy is the field—the "rellum," as George Ade would put it—where the joke grows and makes the patron feel after he has left the house that he has got the worth of his money. You may have sat through comedies in which not so much as an outline of a joke ever showed up; we have. But that was the fault of the creator of the comedy and of the manager who permitted himself to be beguiled into accepting the comedy.

Manager DILLINGHAM, of the Globe Theater and of the Hippodrome, of New York, is looking for a comedy—a musical comedy, keep that in mind—that will start a guffaw. Not a new fangled joke, such as is paid for by a magazine at the rate of a dollar a crack; nor yet "witticisms," like those on which the circulation of college publications depend, but old-fashioned lung testers which made the rafters ring; such as "Why does a hen cross the road?" when it was first put across.

Miss GRACE GEORGE, we learn, is also in search of a comedy that will head off a tear and make the wrinkles of the most ancient playgoer break into ripples like the lace work traced on a lake by gentle Summer wind. Miss GEORGE does not follow Manager DILLINGHAM in that gentleman's longing for a joke of the grandfather brand. On the contrary, she believes in a new joke, if such a thing can be. Not a *Life*, or a *Puck* or a *Judge* joke, but one that will make a whole house fall over and depart in giggles. Miss GEORGE thinks that New York is full of comic situations—and we agree with the fair lady in her discovery. It is a wonder (or is it?) that JOHN KENDRICK BANGS and O'MALLEY and others of their kind, have not become "wise" to this fact.

Comedy playgoers are crying for something which will revive the worn-out and frazzled remark, "It is to laugh," not as a cynicism, but in its best meaning. It is time to be serious about the sort of comedy joke for which Manager DILLINGHAM and Miss GEORGE are looking.

PRAISE FOR THE MIRROR

(Baltimore American.)

The New York DRAMATIC MIRROR, which lately entered upon the thirty-eighth year of its existence, celebrated the event lately with an extra number, full of chatty articles, clever poems and bright stories, combined with all its usual news and editorial matter. THE MIRROR, under the able editorship of Frederick F. Schrader, has become indispensable to the average dramatic editor, as well as to the profession at large, both for its news and its literary abilities, covering every department of the public's amusement field, from Shakespeare to the movies, in the most up-to-date way. And a welcome feature of its weekly issue is the sprightly and entertaining Madame Critic papers of Mrs. Marie B. Schrader, herself a dramatic writer of experience and talent.

(St. Paul Pioneer Press)

The thirty-seventh annual edition of the New York DRAMATIC MIRROR is at hand. It is a very handsome document of things theatrical and the MIRROR staff is to be congratulated on its unstinted use of attractiveness, scope and authenticity.

THAT FOUL BILL AT ALBANY

To the Editor of THE DRAMATIC MIRROR:

I have just read the note from your Albany, N. Y., correspondent and hasten to say that my attention was called to the article by a clubwoman, who declares that the women of the land will stand against that bill if the New York women are weak enough to allow it to pass. As for myself, I wish to state that there are but three reasons why women go alone or unattended by a man—namely: Either they know men too stingy and selfish to take them, they buy seats where they can best see and hear or, where they can afford to sit. Those neglected females will never be segregated to suit the management or the law in the face of those three reasons! Selah.

CORA DREW.

LOS ANGELES, CAL.

IS FOR THE MIRROR

Editor DRAMATIC MIRROR:

Allow me to thank you for the courteous way in which you handled my case last week. Your valuable paper only stated facts, while the yellow journal of the theatrical world tried to falsify the affair so that I stood out as the worst kind of a criminal, even resorting to the lowest round of country journalism, scare heads and falsehoods. People of the better class have long ago recognized your paper as the leader in dramatic literature, free from medicine show notes. The Play Pirate has always relied on the ——— for his information regarding probable clients. Now that the game is ended they are naturally put out. A man would have to be deaf, dumb and blind not to recognize THE MIRROR as the representative American dramatic authority, editorially, typographically and honestly.

Me for you and yours.

JOHN R. PRICE.

316 West 115th St., N. Y.,
Feb. 12.

BOOK REVIEW

HOW TO ADD TEN YEARS TO YOUR LIFE. By J. S. Curry, Ph. D., Litt. D. Boston: School of Expression. $1 net.

The title of this book appeals to people who have lived long enough to think about living longer. It is a curious thing that this sort of thinking doesn't come to a man—for women are not as much interested in the subject as men—until he realizes that he has overlooked some opportunities. The contents of the book, however, contain much food for all sorts. One of the first impressions after the reading of the book is, that if one carried out daily half of the suggestions, one would have no time to attend to the demands of business. On the other hand, if any one lived up to less than 50 per cent. of the suggestions, one would be benefited. If you have ever read the devotional lyric of Browning, "Pippa," you have the kernel of this book. To begin to add ten years to your life, you must on awakening in the morning think of something beautiful. You must even chuckle, although you may chuckle only mechanically, and then you must stretch—imitate the cat and dog when they awake. And then turn over and massage those parts of the body which are in action during the day. The admonition to stretch is repeated all through the book. Your life during the day will be governed materially by what you think when you awaken in the morning. Then, the question of what to eat, and how. Next, outdoor exercise, as much as you can get. Keep smiling—keep joyous—keep thinking of beautiful ideals. Breathe deeply, every hour, oftener if you can. The various movements of every part of the body are explained in the little volume—the movements necessary to get into action. If you systematically observe half of the suggestions you will not only add ten years to your life, but many more. You will know how to lie down, how to stand, how to walk. And when

"The day is done and darkness
Falls from the wing of night,"

you will know how to get the sleep which rests one and fits one for the duties of the next day.

It has nothing to do with the case, but we are goaded to suggest that the publishers of this book, or any other, should be compelled to cut the pages. In this day, every second counts, and one does not want to be forced to stop in the middle of an interesting sentence to have recourse to a paper-cutter.

BIRTHS

A daughter was born to Lieutenant and Mrs. Bernard L. Smith (Marguerite Sylva) on Feb. 14, in Paris, France. The baby will be christened Marguerite Sylva. Lieutenant Smith is an American naval officer attached to the American Embassy at Paris.

MARRIAGES

Gertrude Blumberg, daughter of William I. Blumberg, of this city, and Walter Rosenberg, theatrical manager and proprietor of the Savoy and Garrick Theaters, were married Feb. 9.

Irene Berry, a member of the Morton Opera company, and A. Clarke Wright, manager of the Princess Theater in Montreal, were married in Utica, N. Y., Feb. 10.

ST. LOUIS (*Special*).—Charles Purcell, who plays a leading part in the "Ziegfeld Follies," was married to Mrs. Ilon Bauer, widow of David Bauer of this city, on Jan. 31. The couple met when both were members of the "Chocolate Soldier" company.

Eugene La Rue, of New York city, and Dorothy Fern French, of Toronto, Ont., were married in the latter city on Jan. 23.

Leah Javrie, ingenue of the Hathaway Players, of Brockton, Mass., was married in Boston Feb. 3 to Phillip S. Saulsbury. The couple became acquainted when members of Otis Skinner's company playing in "Kismet." The bride was presented with a large bouquet of bride's roses at the evening performance Feb. 3, the orchestra playing the wedding march from "Lohengrin," and showering the bride with rice as she left the stage.

DEATHS

IRVING.—Mrs. Thomas Langford Irving, mother of Irene Langford, the prima donna, died of pneumonia Feb. 3, in New York city. Mrs. Langford was the granddaughter of Lady Jane Blake, Corbally Castle, County Cork, Ireland. She was born Oct. 12, 1857, in Norfolk, Va.

HARLEY.—John D. Harley, a well-known theatrical manager, died Feb. 14, at his home in Denver. Mr. Harley was taken ill in Buffalo last Fall while managing the company presenting "Trilby," and was several weeks in a hospital, in that city, before he could be removed to Denver. Mr. Harley was business-manager for Daniel Frohman in the days of the old Lyceum Stock company. Subsequently he was manager for Peter F. Dailey and James T. Powers, and was associated with Richard Harris and the Lieblers. He spent his Summers in Denver, where he had charge of the stock company at Elitch's Gardens. Mr. Harley was fifty-three years old. He is survived by his widow, a son, and a daughter.

HAVERLY.—Mrs. Burt Haverly, otherwise known as Madame Dowling, associated for many years with F. E. Rice and many prominent producers as costumer, died in St. Luke's Hospital Feb. 12, after a lingering illness. She was buried from the Funeral Church, West Twenty-third Street, Feb. 15, by the Actors' Fund.

FRANK L. BARRY, a vaudeville comedian, dropped dead on the street in Troy, N. Y., on Wednesday, Feb. 16. He was thirty-four years old.

GEORGE E. BROWN, brother of Colonel T. Allston Brown, died in Philadelphia, of pneumonia, Feb. 11, aged seventy-eight years. He was buried Feb. 15 in Odd Fellows' Cemetery.

LACEY.—John C. Lacey, superintendent of the Empire Theater, who for more than fifty years had been connected with the show business as treasurer and advertising man, died suddenly at his home, 53 Rose Street, Newark, N. J., Feb. 19, in his seventy-seventh year. He began his show career as assistant treasurer of the Stone and Murray Circus.

EDITOR'S LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers, will be advertised in THE MIRROR'S letter-list or forwarded to their private addresses if on file in THE MIRROR office. Questions regarding private life of players will be ignored. No questions answered by mail.]

H. C., Detroit.—We do not know where Corinne Cantwell is at present.

F. H. S., JR.—Texas Guinan is in "The Masked Model" which is being presented out of town.

M. M., Portland, Ore.—Madame Labadie can be addressed in care of THE MIRROR. We will forward all mail to her.

C. H. H.—Violet Barney informs us that she is now appearing in Will Cressy's sketch, "Judge Calhoun," in the Keith theaters.

INTERESTED, Denver.—Mary Boland is with the New York Motion Picture Company. (2) We do not know where Mary Robb is at present.

M. P. B., Haverhill, Mass.—Charlotte Walker left E. H. Sothern's company to appear in motion pictures with the Lasky Company.

M. E. M.—A reader informs us that Douglas Stevenson played in the following plays: "The Echo," "The Slim Princess" and "The Lady of the Slipper."

LOS ANGELES READER.—A review of "Too Many Cooks" appeared in THE MIRROR of March 4, 1914, on page 6. (2) We have no address for Phillip Hillman.

H. T., Boston.—Olga Cook played in "At the Ball" and took Alice Dovey's place in "Nobody Home." We have not published a picture of Miss Cook. (2) We do not know where Mr. and Mrs. Earl Benham are.

MARGE AUSTIN, Phila.—We have published pictures of Ruth Robinson from time to time. (2) Your questions are mainly of a personal nature and consequently must be ignored.

RUTH RYAN, Brooklyn.—A reader informs us that she can give you information concerning the motion picture, "Article 47." If you address a letter to her, using the initials K. L. S., in care of THE MIRROR, she will be glad to help you.

M. C. BURNSIDE, Jacksonville, Fla.—We have not seen the cast for "The Winning of Barbara Worth" recently and so can not tell you whether your son, Earl M. Burnside is still with that company. When we receive them, the dates will be published in the route list.

F. L. L., Hamilton, Can.—In 1902 James O'Neil played "The Honor of the Humble," May Buckley had the leading feminine role. In 1904 he was Pierre Frochard in "The Two Orphans," Grace George had the role of Louise. (2) We do not know where Mr. and Mrs. Charles Mackay are just now. They were with the stock company in Montreal when last heard of.

J. S., Boston.—In the cast of "Alone at Last" are: John Wheeler, George Wagner, Edmond Mulcahy, Frank C. Sparling, Harry Conor, Roy Atwell, Elizabeth Goodall, Marguerite Namara, John Charles Thomas, Constance Werner, Ann Delmore, Letty Yorke, Herald Everts, Walter Croft, Gene Hamilton, Marian Folger, Robert Whitehouse, Olga Britain, Robert White, Sol. Singlust, and Julius Schwartz.

G. N. L., Baltimore.—Frederick Lewis was born at Oswego, N. Y. He made his first appearance on the stage in 1891. He has played in "The Prisoner of Zenda," "My Friend of Indiana," "The Heart of Maryland," "The Master Builder," "Ghosts," "The Raven," "When the Dead Awaken," "The Battle" and played several seasons with E. H. Sothern and Julia Marlowe in Shakespearean repertoire. He is not the author of the motion picture serial "The Strange Case of Mary Page."

L. M., Hanover, N. H.—Consuelo Bailey has appeared in the following list of plays: "The Silver Girl," "The Marriage of a Star," "The Crows," "The Toymaker of Nuremburg," "The Jesters," "The Gay Life," "The Narrow Path," "The Triangle," "The Optimist," "Baby Mine," and in "The Chief" recently, with John Drew. (2) David Higgins is the author of the playlet, "Mary Ann Butts In," co-author of "Sentimental Sally" (in which he also appeared), "His Last Dollar," "Captain Clay of Missouri," author of "Piney Ridge," "Turn of the Tide," "The Secret Dispatch," and "Kidnapped" (in which he appeared). (3) Mr. and Mrs. Carter De Haven were last with the Universal M. P. Company.

THREE LITTLE MAIDS AND NANKI-POO AS REPRESENTED BY THE BRITISH OFFICERS' DRAMATIC SOCIETY OF THE CREFELD, GERMANY, MILITARY PRISON.

From Left to Right: Lieutenant Bredin, Lieutenant Peppe, and Lieutenant the Honorable B. Bingham. Standing in the Rear is Lieutenant Davies as Nanki-Poo. Production Under the Direction of Captain Douglas H. Garden. Scenery by Private Tompkins.

PRISON CAMP THEATRICALS

Capt. D. H. Garden (Henry Douglas) Writes of Show Given at Crefeld, Germany

Rita C. Garden, an actress well known in the United States, has sent THE MIRROR from Dover, England, the following copy of a letter received from her husband, Capt. Douglas H. Garden, who is a British prisoner of war in Crefeld, Germany. Captain Garden is known on the stage as Henry Douglas, and his letter dated Dec. 30, 1915, indicates that he has been given plenty of opportunity to follow his theatrical tendencies:

CREFELD, GERMANY.

"My last vaudeville show was such a success that it ran five nights instead of three, as originally planned. The members of the Pierrots and Pierrettes Orchestra were dressed in white pajamas, with black pompoms painted on them. The leader was in black with white pompoms. They played a medley of popular airs, the audience thundering out the choruses. Some of the instruments were borrowed and some were made out of paper maché and reeds by my comrades.

"The Three Little Maids from School," together with Nanke Poo, sang selections from 'The Mikado.' They sent home for the cloth and made the costumes themselves. This act went big, largely because of Lieut. Davies's splendid voice.

"The Four-Foot Ten Brigade" sang the song of that name and gave a drill that is seldom seen. There were three men in the brigade, who, together, with their general, were under five feet five inches in height.

"The Quartette" was "top hole." They sang a lot of songs and did some very good dancing. The latter took a lot of hard work, but was well worth the trouble. They wore scarlet cutaway coats, yellow waist coats and white flannel trousers, all made by the performers themselves with the help and advice of the sergeant in the prison tailor shop. They managed to borrow the top hats.

"Three fellows played the bag pipes and did a lot of Highland dances. We called this turn 'A Breath of Heather.' It fairly brought the audience to its feet. The Russians, especially, went wild with the savage music and sword dance.

"Also had a good black face turn, clog dances, etc. We wound up the programme with Pathe Cinema. One of our fellows sent home for a machine, and he has new films sent once a month.

"Our room seats about 300 (beg pardon), seats 100 and holds 300. One hundred tickets are given out every day of the show. The back of the room is filled with tables on which the 'gallery' stands, packed far tighter than sardines. It's 'some' gallery, no one cold or lukewarm there.

"The rehearsals of 'The Wolf,' the script of which was kindly sent me by the American Play Company, are coming along well. You should see our 'Hilda,' she (he) is great. We expect to give performances of the play on Jan. 6, 7, 8 and 9."

Captain Garden made his last appearance on the New York stage in the Fall of 1913, when as Henry Douglas he played the part of Vicar in "The Blindness of Virtue," at the Manhattan Opera House. He is a godson of the late Lord Roberts, and enlisted at his country's first call to arms.

IRENE FRANKLIN'S PLANS

To Produce "The Melting of Molly" in Fall with Herself in Leading Role

Irene Franklin will produce in the early Fall a dramatization of Maria Thompson Davies' novel, "The Melting of Molly," with herself in the leading role. Miss Franklin had planned to appear in the adaptation of the Davies story in the Spring but a hitch in negotiations with the publishers made a postponement necessary.

Meanwhile, following the closing of "Within the Loop," Miss Franklin and Burton Green are in vaudeville. "Within the Loop" enjoyed a brief life at the Chicago Theater in Chicago, and on the road in the Middle West. It finally expired in Johnstown, Pa.

Miss Franklin will continue in the varieties until May, when she will begin rehearsals with the new Summer Winter Garden production, scheduled to follow "Robinson Crusoe, Jr." Miss Franklin will be the featured star of the offering.

The adaptation of the Davies novel is being made by George Hobart. His manuscript is scheduled to be ready by March 15. "The stage version will have a few songs," says Miss Franklin, "lyrics by myself and tunes by Burton. And there'll be a small cast—but good—and no chorus." Frederick McKay will be interested with Miss Franklin in the production.

ACTRESS DEFENDS HER PROFESSION

An Omaha newspaper recently printed an item about women smoking publicly in hotels, most of whom, according to the item, are actresses. Miss Genevieve Russell, leading lady of the Krug Theater Stock company in Omaha, replied to the charge in which she called down a class that believes, or thinks, that every woman who misbehaves in public is an actress. She added in her spirited reply:

"People who attend dramatic performances must realize that any actress worthy of the name has reverence for her vocation; that it is her business, as it is her gratification to appear in plays which further the ideals of modesty and womanhood, and the social amenities. It is this that makes it worth while to be an actress, and being one she will not forfeit the public's good opinion by indulging in doubtful decorum, in manners ill-bred, or in tricks of seeming smartness."

CHAMBERS REWRITES PLAY

Having re-written his play "The Idler," which is shortly to be revived by Joseph Brooks, with an all-star cast, C. Haddon Chambers has re-named it "The Great Pursuit." "The Great Pursuit" will begin its season on March 13th at the Royal Alexandra Theater, Toronto, and will be shown a week later at the Princess Theater, Montreal. It will then come to the Shubert Theater, New York.

"MASKED MODEL" CLOSES

BALTIMORE, MD. (*Special*).—Fifty singers and dancers of "The Masked Model" Company, a musical production written by Harry and Robert Smith, with music by Carl Woess and under the management of Maynard Waite, were temporarily stranded here last week, when the production suddenly closed its engagement at the Academy of Music here. It had been on the road only three weeks, first at Atlantic City, then at Washington.

TWO MUSICAL PLAYS NEXT WEEK

Two musical plays, "Pom Pom" and "The Road to Mandalay" will be produced in New York next week. The first will be presented by Henry W. Savage at the Cohan Theater, Monday night, with Mizzi Hajos in the stellar role, while the latter will open at the Park, Tuesday night, with a cast including Herbert Corthell, Frank Pollock, Lawrence Grant, Leola Lucey, Marie Horgan and others.

"JUSTICE" IN NEW HAVEN

The first performance of John Galsworthy's drama "Justice" will be given in New Haven on March 2, under the direction of Corey, Williams and Riter. The play will be seen in New York shortly after.

TO PRODUCE JULIE HERNE PLAY

"The Outsider," a comedy by Julie Herne, daughter of the late James A. Herne, will be produced Monday night, Feb. 28, in New Britain, Conn. Miss Herne will be seen in the principal role and others in the cast will be G. Irving White, Adelaide Hibbard, Dora Booth and Philip Sheffield.

HIPPODROME SHOW FOR LONDON

LONDON (*Special*).—Frank Allen, managing director of Moss Empires, Ltd., and of the London Hippodrome, has arranged to present in London and the provinces the New York Hippodrome spectacle "Hip-Hip Hooray."

NEW PLAY BY VEILLER

Klaw and Erlanger have acquired a new melodrama by Bayard Veiller, author of "Within the Law." The play, which is as yet unnamed, is a melodrama of New York life and contains no fewer than twenty-four scenes. It will be produced early next season.

DAVID BELASCO SUED

"Marie-Odile" Said to be Plagiarized Version of "Cradle Song"

Charges of plagiarism against David Belasco as producer of the play, "Marie-Odile," have been filed in the United States District Court by Gregorio Martinez Sierra, owner of the Spanish copyright on the play, "Cancion de Cuba," and John G. Underhill, of Brooklyn, who owns the American copyright on "The Cradle Song," as the English version of the Spanish play is called.

The plaintiffs claim that a copy of "The Cradle Song" was submitted to Mr. Belasco in 1912 for his approval, and that he appropriated from it the theme as well as some of the scenes and incidents in "Marie-Odile." The plaintiffs ask that Mr. Belasco be enjoined from continuing to present "Marie-Odile," and that he be forced to account to them for the profits made from its production.

BROADHURST ESCAPES SENTENCE

Thomas W. Broadhurst, business manager of the Forty-eighth Street Theater, who pleaded guilty to employing two children without a permit in the production of "Just A Woman," received a suspended sentence Feb. 17 from Justices Herbert, Moss and Salmon in Special Sessions, assurances having been made to the Children's Society that in the future care would be taken to apply for permits for minors.

SKINNER TO GO ON TOUR

The New York engagement of Otis Skinner in "Cock o' the Walk" will be brought to an end Saturday night at the Cohan Theater. Monday Mr. Skinner will begin a tour which will take him as far as the Pacific Coast. His next New York engagement will begin early in September in a new American play.

WHERE IS RUSSELL BARRY?

Mrs. Eleanor Barry, an English woman now living at Williams Bay, Wisconsin, writes the MIRROR for news of her son, Ernest Walter Russell Barry, who is an actor in England. His mother left London June 6, 1906, to go to children in this country and has not heard from him at all. Any information addressed to Mrs. Barry as above will be gratefully appreciated.

DINNER FOR SOTHERNS

A testimonial dinner for E. H. Sothern and Julia Marlowe, is being arranged as an appreciation of the services they have rendered to the American stage. The dinner will be given Monday night, April 24, shortly before Mr. and Mrs. Sothern sail for England to take up their permanent residence.

THE BRUNO PLAYERS

The Bruno Players, under the management of Guido Bruno, and the direction of Langdon Gillette, produced at Charles Edison's Little Thimble Theater, last Monday night, Strindberg's drama, "Miss Julia" and Shaw's one-act farce, "Poison, Passion and Petrifaction."

"EASTER" POSTPONED

Performances of Strindberg's "Easter," which were to have been given in the Gayety Theater last Sunday night and Monday afternoon, under the auspices of the Stage Society, have been postponed until Sunday and Monday, Feb. 27 and 28.

TREE'S SHAKESPEARIAN SEASON

Sir Herbert Tree's Shakespearian season will begin on March 14. The first production will be "Henry VIII," to be followed by "Richard III," "The Merry Wives of Windsor" and "The Merchant of Venice."

"DAUGHTER OF MOTHER MACHREE"

A new comedy drama entitled "The Daughter of Mother Machree" has been selected as one of the plays to tour the new International Circuit next season. The play will be under the management of Leffler and Bratton.

IN "COME TO BOHEMIA"

Walter Percival and Frank McCormick have been engaged for principal parts in "Come to Bohemia," a musical comedy by George S. Chappell and Kenneth M. Murchison. Others in the cast include Daisie Irving, Alice Hegeman, Muriel Hudson, Fritz Williams and Denman Maley.

LINCOLN J. CARTER WEDS

GOSHEN, IND. (*Special*).—Lincoln J. Carter, writer of melodrama, was married Feb. 12 in this city to Mrs. Mary L. Whitmer. Mrs. Carter is the widow of Harry R. Whitmer, wealthy Goshen manufacturer. Mr. Carter's first wife died about one year ago. The couple will make their home in Chicago.

FRAZEE ENGAGES CAST

The following cast has been engaged by H. H. Frazee for "Nothing but the Truth," a new farce by Mark Swan: George Parsons, Effingham Pinto, Morgan Coman, Ned A. Sparks, Edwin Holt, Elizabeth Nelson, Maude Turner Gordon, Miriam Doyle, Emily Calloway, Mary Harper, and Eva Francis.

ON THE RIALTO

GRACE GEORGE IN "MAJOR BARBARA."

Long time I've viewed in boundless awe
All players who have played with Shaw.
They seemed, in towns or one-night stands,
To take their lives into their hands.

I've thought that no lot could be worse
Than having Shaw in to rehearse,
Yet I would bet, had I the right,
This Barbara could tame him quite.

For here is one whose gentle art
Delights so in a Shavian part,
I would its modest author might
Enjoy it with us for a night.

Such magic wit, such beauty, too,
Have seldom been my luck to view—
And who would not a soldier be
With such an officer as she?

—*The Caliboy.*

♠

John Charles Thomas, whose beautiful baritone voice has in three seasons made him the next Shubert star, is a fresh air young man. When Mr. Thomas isn't singing he may be depended upon to be out in his racing car. He begrudges every minute which has to be devoted to business. A few Sundays ago he had planned to spend the day with friends in the country when Miss Marbury asked him to call in reference to an operetta which she thought might appeal to him. The hour set for the interview was eleven o'clock. All Mr. Thomas's plans were upset by the arrangement, but he appeared promptly. The room was full of people all engaged in an enthusiastic discussion of fashions in which Melville Ellis was the authority. Knowing nothing of the subject Mr. Thomas waited and waited without speaking a word. Finally when his watch registered half-past eleven he started for the door, thinking his departure would not even be noticed, but Miss Marbury called him.

"Have you decided about that role yet?" she asked.

"Yes, I decided last night," said Thomas, and made his exit, leaving everybody wondering what his decision was.

♠

The policy of English managers in confining the majority of their producing activities to American-made plays is beginning to meet with adverse criticism on the part of the London reviewers. But where would the critics have the plays come from if not from America? The products of German and Austrian dramatists are not permitted to be played, and the English playwrights who are not engaged in war pursuits are unable at present to concentrate upon their work.

J. E. Vedrenne, a leading English manager and who with Granville Barker conducted many successful seasons at the Court Theater, said in a recent interview: "During the past twelve months only eighty plays were submitted to me by English writers as against two hundred and fifty in the year previous. Many authors are at the front, and those remaining at home are in no humor to write. I recently asked Arnold Bennett, whose 'Milestones' I produced, to write another play for me. Bennett replied: 'How can I? I'm in the trenches.'"

Among the American plays which have been seen on the London stage during the past year are "Peg o' My Heart," "Potash and Perlmutter," "Stop Thief," "Romance," "Watch Your Step," "The Dummy," "On Trial," "Kick In," "The Only Girl," "Marie-Odile," and "Ready Money." In the list of pieces which have been staged here and which are scheduled for production in London during the next season are: "The Show Shop," "Under Fire," "Mlle. Modiste," "Sweethearts," "The Purple Road," "The Great Lover," "The Blue Paradise," "The Boomerang," "Hobson's Choice," "The Firefly," "Stop! Look! Listen!" and "Potash and Perlmutter in Society."

"THE WEAVERS" TO TOUR

The engagement of "The Weavers" will be brought to a close at the Garden Theater to-night. Beginning Monday, in Newark, the play will be presented on tour.

"LIKE KINGS AND QUEENS"

Leffler and Bratton have accepted for production, a new farce entitled "Like Kings and Queens." The story is concerned with the servant problem.

THE FIRST NIGHTER

"THE EARTH"

Modern Play in Four Acts by James Bernard Fagan. Produced by Grace George and Her Playhouse Company, Feb. 15, at the Playhouse.

The Earl of Killone ..... Clarence Derwent
Sir Felix Janion ..... Louis Calvert
The Right Hon. Denzil Trevena, M. P. ..... Conway Tearle
Michael Dickson ..... Ernest Lawford
Roger Morrish ..... John Cromwell
James Bent ..... G. Guthrie McClintic
Rev. Malcolm Mackenzie ..... Richard Clarke
Hector Stronge ..... Arthur Eldred
Henry Robinson ..... Rexford Kendrick
Tupper ..... George Bangs
Parker ..... Daniel Eames
The Countess of Killone ..... Grace George
Lady Susan Sturrage ..... Charlotte Granville
Miss Janion ..... Norah Lamison

Act I.—The Elizabethan Garden, Arrowleigh Court. Whit Sunday morning. Act II.—A room, Arrowleigh Court. Afternoon. Act III.—Trevena's study, Queen Anne's Gate. Thursday night. Act IV.—The chief's office, Janion Buildings, E. C. Friday morning. Time.—Today. Place.—England.

Grace George continues to give our managers object lessons in the art of how to be successful with a repertory company in little old New York. Now whenever she produces a new play expectation runs as high as regards any other first-class event in town. The best class of theatergoers attended the opening night of James Bernard Fagan's drama, "The Earth," at the Playhouse, and the new production treads close at the heels of "Major Barbara" in the matter of success. It was given a remarkably cordial reception. To New York it was entirely new. On tour it was presented a short time by Edmund Breese, but never was brought here, for some unaccountable reason. In London it created a small sensation, for in the character of Sir Felix Janion every one quickly recognized a forceful portrait of Lord Northcliffe, the directing mind of the Harmsworth Press, which practically controls the destiny of England and her policies. The author has the extraordinary good luck to have the character played here by so consummate an actor as Louis Calvert, for it is in him that the interest of the play centers. Fagan has gone behind the scenes of the newspaper world of London to gather his material for his bright, breezy, absorbing little drama, and has most cleverly fused interest in the methods of a scheming publisher to defeat an offensive measure of legislation in Parliament with a romance in high life.

The contest which inspires the action is over a beneficial labor bill between Hon. Denzil Trevena, a rising young member of Parliament, and Sir Felix, who desires its defeat. For a time it is one man's wit against another. Both men remain on friendly ground. Sir Felix, through his press, and notably his paper, *The Earth*, assumes to control public opinion. His word is law. He is rough, rugged and unscrupulous. It is not until the young Countess of Killone is drawn into the plot that the two men begin the struggle for mastery. It is as Countess of Killone that Miss George appears.

The Countess is married to the worthless Earl of Killone, and between her and Trevena a serious sentiment has developed with all the attributes of "an irresistible passion" pushed to the last extreme. When the conflict between the two men is at its most critical stage, Trevena defending and Sir Felix threatening the annihilation of the bill and the political ruin of its sponsor, Janion gets an inkling of the intimacy between his adversary and the Countess. The great machinery of his secret service is at once put into operation, and Trevena finds himself confronted with the alternative of withdrawing his bill or having himself and the Countess exposed. Under the force of the proof presented to him, Trevena, in order to protect the reputation of the Countess, agrees to Sir Felix's terms without stating his reason to the Countess of Killone. The latter, however, forces the truth out of him, and, actuated by sincere affection and a wholesouled desire to promote his political prospects, she goes to the office of *The Earth* and has an interview with the publisher. She calmly informs him that she is determined to face the scandal rather than see Trevena defeated, but appeals to his chivalry to spare her reputation. Janion is not moved by this appeal, but when the Countess at last persuades Trevena to defy the great publisher and Janion finds that he is confronted by two immovable objects, he owns himself defeated and surrenders the incriminating affidavits to his adversary. It has been a pretty fight from start to finish, and though the play ends in an interrogation mark, we infer that the devoted pair will find a way to remove the legal obstacles to their ultimate union. They surely deserve happiness.

The charm of Miss George's performances at the Playhouse consists in great part of the finished work of the cast, and this is point of vantage that is again emphasized in this instance. Mr. Calvert gives us a very vivid impression of a man of power in a position to do good or evil, who delights in the environment of coarse friends and aids, and who relieves the monotony of an unscrupulous conscience with occasional lapses into benefices to his underlings who faithfully serve him. The other two leading characters are likewise presented in a highly efficient manner. Miss George lends just the right color to the personality of the young Irish countess to make her thoroughly sympathetic and to relieve the character of any odium on account of her relations with Trevena. She is pretty and lively, and withal her acting is marked by the exact modicum of discretion that enables her to command her audience. Trevena is admirably played by Mr. Tearle, and Mr. Lawford is distinctively characteristic in the role of Sir Felix's rough and ready factotum, general confidential agent and unconscionable emissary in Janion's dirty journalism. Another excellent impersonation is that of the wiley Lady Storrige by Charlotte Granville.

"THE MELODY OF YOUTH"

Romantic Irish Comedy by Brandin Tynan. Produced by Hackett and Tyler at the Fulton Theater, Feb. 16.

Cathleen Linnett ..... Lily Cahill
Mary Powers ..... Eva Le Gallienne
Alice ..... Mary Leslie Mayo
Sara Ann Powers ..... Maggie Holloway Fisher
Henry Sly ..... Charles McCarthy
Phil O'Grady ..... William Harrigan
Lord Kiltartan ..... William J. Kelly
Mrs. Elizabeth Hilperty ..... Florine Arnold
Pastor Paul Knox ..... George Giddens
Anthony Beresford ..... Brandon Tynan
Blind Man (for the first week only) ..... James O'Neill

Act I.—The living room in Mrs. Powers's home in Dublin. Winter. Act II.—The garden of "The Little House on the Top of the Hill." Spring. Act III.—Anthony's study in "The Little House on the Top of the Hill." The next day. The action of the play takes place in Ireland in 1830.

Mr. Brandon Tynan brings us a romantic episode of the Ireland of 1830 in his latest comedy, "The Melody of Youth." It is a thoroughly optimistic picture of Irish life, with Winter masquerades, thatched cottages shaded by flowering cherry trees, merry maidens, chivalrous men, and only a brief suggestion of tragedy in the remoter background, a full explosion of Irish wit mingling with the crack of a duelling pistol, and a happy ending.

As the young student of divinity who returns from Rome to find his ward, Cathleen, grown up into a beautiful girl and so full of pranks and divil-may-care manners that all her staid relations are shocked, Mr. Tynan plays with all the ease and refinement that we have learned to associate with his work in the past. He has shown splendid discretion, too, in making the role of Anthony Beresford a component element of the story without attempting to displace the center of gravity of the plot.

The comedy is supplied in part by the hoydenish spirit of Cathleen, who, in the absence of her guardian, has formed an attachment for young Lord Kiltarton, ignorant that he has a wife in an insane asylum, from whom he is trying to get a divorce, and in part by the simplicity of mind of young Anthony, who decides that in order to cure Cathleen of her roguish ways she must live under his censorious eye in the country, away from all contact with her associations of the past.

The joke is on Anthony, for without knowing it, the young divinity student is in love with his ward from the moment he claps eyes on her in her stunning masquerade of Rosalind soon after his arrival from abroad. With a setting of an Irish garden surrounding a thatched cottage and beneath the falling blossoms of a cherry tree rich in bloom and redolent of poetic inspiration, this love develops with leaps and bounds under the coquettish teasing of the incorrigible Kate, who has the true spirit of conquest and gives no mercy. Lord Kiltartan comes there, after everybody at the cottage has been struck dumb by the revelations of the scandal of his suit for divorce, in which Cathleen is indirectly mentioned, and is slapped in the face by Anthony. And this abode of poetry and love is suddenly brought to the brink of a catastrophe when Kate's guardian finds himself challenged and the fire-eating Phil O'Grady brings the pistols and arranges the details of the duel with Sly as though it were a mere pleasure party. Anthony has no liking for the duel, but he faces his adversary, receives a slight flesh wound and refuses to fire in return; and then, thinking he is cured and Kate is incurable, he is about to leave. But it is now Kate's turn, and with womanly finesse she soon has matters running her own way, so that Anthony must understand, and does understand, and then and there realizes that she loves nobody but him. And so the story reaches its logical conclusion in that the guardian abandons his clerical career and marries his ward to complete his task of subduing the mischief in her.

Making due allowance for natural nervousness on an opening night which may well beset a young actress called upon to play a role of such unbounded spirits as that of Cathleen, Miss Cahill was the lively Irish maiden to the life, and with a slightly more restrained manner in the more serious moments, she gives an unexceptional performance. George Giddens lends marked strength to the cast by one of his remarkably fine performances in the part of the good old pastor with his quaint awe of the sex. William Harrigan and Charles McCarthy furnish two thoroughly enjoyable comedy creations in their respective parts, and William J. Kelly covered himself with glory by an exceptionally good performance in the part of Lord Kiltartan. The cast shows the process of careful selection throughout, and a special treat was afforded the audience in the appearance for one week only of Mr. James O'Neill in the small part of a blind piper, led on the scene by his dog. The famous old actor came in for a perfect ovation, and became the subject of a beautiful filial tribute from Mr. Tynan in a speech after the third act.

"ROBINSON CRUSOE, JR."

Musical Extravaganza in Two Acts and Ten Scenes. Book and Lyrics by Harold Atteridge and Edgar Smith. Music by Sigmund Romberg and James Hanley. Musical Numbers Staged by Allan K. Foster. Staged by J. C. Huffman. Produced by the Winter Garden Company at the Winter Garden, Feb. 17.

Poindexter ..... Lee Phelps
Frank Speed ..... Frank Holmes
Bob Van Astor ..... Johnnie Berkes
Jack Jitney ..... Frank Grace
Gladys Brookville ..... Wanda Lyon
Dorothy Hempstead ..... Louisa Conti
Hiram Westbury, later Robinson Crusoe, Jr. ..... Claude Flemming
Captain Chichester ..... Lawrence D'Orsay
Diana Westbury ..... Helen Shipman
Suzie Westbury ..... Kitty Doner
Mazie Underwood ..... Rae Bowdin
Howell Louder ..... Barry Lupino
The Leading Lady ..... Jean Forbes
The Soubrette ..... Eleanor Brown
Miss Reel ..... Lois Whitney
The Leading Man ..... Harry Wilcox
The Star Feature ..... Madame Comont
The Camera Man ..... Bert Dunlap
A Movie Actor ..... George Lavender
Dick Hunter ..... Frank Carter
Gus Jackson, later Friday ..... Al. Jolson
First Constable ..... Edward Bowers
Second Constable ..... Alfred Crocker
Third Constable ..... Frank Walters
The Voodoo Lady ..... Ada Androva
Rosita ..... Mlle. Rodriguez

The two most important facts connected with the new Winter Garden production are Al. Jolson's return to thee scene of his former triumphs and the presence of tights upon those formerly-undraped parts of the anatomy which at the Fiftieth Street playhouse go to make up the famous "bridge of thighs." The Winter Garden company is to be congratulated for both features. Of all our black-face comedians, Al. Jolson is, perhaps, the most industrious and the most varied in his methods, and his appearance has always the character of a stimulant (a virtue not to be despised in these days of over-production of ragtime revues).

From a standpoint of truthfulness to type, the producers would have been quite justified in continuing the bare-knee policy which has had such a popular vogue at the Winter Garden. Al. Jolson's pointed reminder, "where there are wild men there must be wild women," certainly proves that he at least is familiar with the atmosphere of De Foe's classic. But undoubtedly, the producers have been caught in the aesthetic movement which has swept the theatrical world during the last two seasons. At any rate, nature has been improved upon at the Garden, much to the enjoyment of the spectators.

"Robinson Crusoe, Jr.," is a typical Winter Garden show. It has the usual gorgeous scenic displays, massed chorus effects, lively dancing numbers and spectacularly costumed parades upon the runway. The music, of a syncopated nature, is as usual indistinguishable, but it is peculiarly wintergardenesque, and, therefore, serves its purpose. We cannot say as much for the book. A story such as Robinson Crusoe should provide a librettist of imagination and wit with plenty of inspiration for a genuinely humorous and fanciful work, but Mr. Atteridge has failed to drink deeply of the well. Consequently his book is inclined to become soporific save on those occasions when Mr. Jolson introduces his novel and diverting "business." We have a notion that Mr. Atteridge, like Irving Berlin, is suffering from over-production. Their work of late is strangely devoid of originality and vigor.

The extravaganza takes the form of a dream. We see the terraced lawns of a Long Island estate upon which a moving picture troupe is taking a film. The owner of the estate, tired from over-exertion in driving away the film actors, falls asleep in an arbor, and dreams that he is Robinson Crusoe, Jr. The events which follow show him dressed in skins and having a royal time on his island accompanied by Friday, who, in his sleeping vision, happens to be his chauffeur, Gus. On his way back to consciousness a visit to a Spanish castle is made in order to introduce appropriately a castanet dance by Mlle. Rodriguez.

The most fanciful picture was that of a haunted forest in which a song, "My Voodoo Lady," is delivered by Ada Androva. The trees turn out to be alive, and they sway and bend to syncopated time as they join in the chorus. The pirate ship scene is also elaborately done. Here gaily bedecked choristers are shown hanging to all parts of the rigging while spirited duels are taking place upon the deck.

Mr. Jolson told some new stories, acted some amusing scenes with a goat and a crocodile, and sang several melodies in his forceful manner. The best of the latter were "Yacki, Hicki Doola," a song descriptive of Hawaii, and "Where Did Robinson Crusoe Go with Friday on Saturday Night?" a comic number which contained a faint suggestion of scandal.

Claude Flemming made an eloquent Robinson Crusoe, Jr., and his excellent voice was given an opportunity in a song relating to the simple life. Lawrance D'Orsay ambled throughout the scenes with his familiar drawl, providing a foil for Mr. Jolson's jokes. Barry Lupino performed some acrobatic stunts which the programme termed dances. Frank Carter was a picturesque pirate chief.

Others in the cast included Berkes and Grace, a pair of rhythmic dancers on the order of Doyle and Dixon; Helen Shipman, a newcomer, who acted with excellent poise; Wanda Lyon, who sang in a pleasing voice, and Madame Comont, a French music hall artist.

"THE MOUNTAINEER"

A comic opera by Kenneth and Roy Webb, called "The Mountaineer," was presented at the Century Lyceum, Monday evening, Feb. 14. Roy Webb is the composer of the music and conducted the orchestra, while his brother wrote the book and lyrics and acted a leading role. They are also the co-authors of "The Dream Girl," "The Rainbow Cocktail," and "Leap Year Land," the last produced at Wallack's Theater last year.

The story concerned the adventures of an American motion picture troupe in an imaginary kingdom on the shores of the Mediterranean Sea. In the midst of the excitement Kenneth Webb, as Cortlandt Stuyvesant, Jr., a young New Yorker, arrived with the heroine, and events took place rapidly until the finale.

The principals were young men and women who have started professional careers or are about to. Joseph Mathieu sang the tenor role well, and James Stanley, of the Stanley Quartette, was a picturesque and forceful mountaineer. Alice Randolph made a particularly winsome picture as a film heroine. Winifred Adele Marshall contributed an agreeable light coloratura voice to the part of the fashionable Miss Schuyler. The chorus, composed of amateurs, was comely and vivacious.

ART DRAMA PLAYERS APPEAR

The Century Theater Club held a social and dramatic evening at the Hotel Astor, Friday evening, Feb. 18. The Art Drama Players appeared in "The Sequel," a new one-act comedy by Percival Wilde, and "The Burglar Who Failed," a one-act comedy by St. John Hankin. Thomas Mitchell and Anna Brewer played the principal parts in "The Sequel," while in the Hankin playlet the leading parts were taken by Lillian Brennard, Becky Bruce and Philip Tonge.

ACADEMY MATINEE

"The Colonel and the Lady," a comedy in one act by Dawson Milward and Holman Clark, and "The Benefit of the Doubt," a three-act comedy by Arthur W. Pinero, were presented by the pupils of the American Academy of Dramatic Arts and Empire Theater Dramatic School at the fifth matinee of their season, Friday afternoon, Feb. 18.

DEATH OF H. QUINTUS BROOKS

MONTREAL (*Special*).—H. Quintus Brooks, manager of His Majesty's Theater, and for many years one of the leading theatrical men in America, was found dead in bed Feb. 19. He had arranged to celebrate his fifty-ninth birthday on Feb. 20.

H. Quintus Brooks was the son of Holman Brooks, an English artist. He was on the staff of THE DRAMATIC MIRROR, under Harrison Grey Fiske's editorship. Upon leaving THE MIRROR he became associated with Charles Frohman as an advance agent. For three years he represented "The Girl I Left Behind Me." He handled "Charley's Aunt" and other well-known plays in his day. He also established two theatrical papers, one of which was the *Broadway*.

For the past thirteen years Mr. Brooks has been associated with His Majesty's Theater in various capacities, his last being manager.

TEN KILLED IN THEATER FIRE

The opera house in Mexia, Texas, collapsed Feb. 16, during an art exhibition and ten lives were lost, and many were injured. Fire caused by gas explosion started in the ruins, and spread to the business section of the town.

The death list was anounced as follows:—Professor A. B. Wiesner, Mrs. Wiesner and one of their children; Professor O. B. Bruton, Oscar Johanson, Claude Johanson, Paul Yeldell, Ray Cob, Hay Hitt and Charles Womack.

FROHMAN TO GIVE SMITH PLAY

The Charles Frohman Company have accepted for production a new comedy by Harry James Smith entitled "Suki." Mr. Smith is the author of "Mrs. Rumstead-Leigh" in which Mrs. Fiske appeared some years ago.

TO PLAY IN ENGLISH

Yvonne Garrick, who recently played leading parts with the Theater Francaise, is to appear in English next Fall in a version of Gaston Devore's "La Sacrifice," by Paul M. Potter.

GOSSIP

John Redhead Froome, Jr., Cincinnati correspondent of THE MIRROR, delivered an address, Feb. 16 before the classes of the Cincinnati University on one-act play construction and the technique of the vaudeville playlet. Mr. Froome is some playwright himself.

The net receipts of a theatrical performance in the Liberty Theater last Sunday night, under the auspices of Company A of the Seventy-first Regiment, N. G., N. Y., were estimated at $1,000. The money will be used for the company room at the armory.

The Arnaut Brothers, European clowns, have been added to the "Ziegfeld Midnight Frolic."

BOSTON

Latest Harvard Prize Play Lacks Popular Appeal—"Mitzi" for Mizzie

BOSTON (*Special*). — "Between the Lines," the newest John Craig-Harvard prize play, is in its third week at the Castle Square. Though the play has hardly the strength and the popular appeal of some of the preceding prize-winners, it will probably run at least a month.

For the first time in many a day, there were no openings in Boston this week.

The current attractions are: Hollis Street, Ruth Chatterton and Henry Miller in "Daddy Long-Legs"; Colonial, Mizzie Hajos in "Pom-Pom," the new Savage operetta that is next week to be seen in New York; Wilbur, "It Pays to Advertise," which is down for an indefinite run; Shubert, "The Passing Show"; Majestic, Will Hodge in "Fixing Sister"; Plymouth, Julia Arthur in "The Eternal Magdalene" (last week); Park Square, "Rolling Stones."

Mizzie Hajos has made application for the legal change of her name to the single word, "Mitzi." She wishes to change "Mizzie" and drop "Hajos," she says, because Americans know how to pronounce neither name.

The old house on Washington Street, Dorchester, that was once the home of Edwin Booth, is being razed.

At a luncheon of the Professional Women's Club, on Feb. 15, the following were among the speakers: Julia Arthur, Mary Young, Ruth Chatterton, Lotta Crabtree, and Mrs. R. D. McLean (Odette Tyler).

As was to be expected, "The Passing Show" and Will Hodge in "Fixing Sister" have been playing to capacity houses; whereas Yvette Guilbert, who gave one matinee last week at the Shubert, and two more this week, had a slim audience on her first appearance here in several years—another manifestation of Boston's intellectual discrimination!

FORREST IZARD.

PHILADELPHIA

Quakers Grumpy Because There are No Big Plays for G. W. Holiday

PHILADELPHIA (*Special*).—With Washington's Birthday making it a holiday week and many out of town theatergoing people here, all the new offerings Philadelphia had to present was a last season Broadway musical comedy. When this city is treated in this style by the great powers that be who control the bookings for the big producers, they have no reason to complain of a "disastrous theatrical season." In fact, Philadelphians have cause to be real sore, and the local managers should be sympathized with rather than criticized by the public, for if they cannot get the plays they cannot sell the seats, irrespective of the ability of the various able press representatives.

"The Only Girl" at the Lyric was the only new attraction in town, and Keith's featured Ruth St. Denis and company as a vaudeville headliner. Last week conditons were not so bad. Harry Lauder, after an absence of two years, reappeared at the Lyric and did a very big business, for Philadelphians like a "bit ofScotch" occasionally.

E. H. Sothern in Sutro's "The Two Virtues," is playing a farewell engagement at the Adelphi to fair houses.

"Around the Map" is still the attraction at the Forrest, and "Twin Beds" at the Garrick and "Pollyanna" at the Broad are both continuing their local runs.

Keith's last week presented a strong bill headed by Elsie Janis, who proved herself as good a mimic as of yore. To hear Harry Lauder one night at the Lyric and then see Miss Janis give her imitation gave many an opportunity to see how splendid her powers of mimicry are.

There was a strange coincidence in shows in town last week. At the Walnut "The Law of the Land" was given at poplar prices, while uptown at the American the same piece was produced by the Arvine Players. It might be interesting to note that the production downtown was the first time the play has ever been given in Philadelphia; that it was also released for stock production would indicate what an important place this city must be in the eyes of some near-sighted producers and booking agents.

J. SOLIS-COHEN, JR.

BROOKLYN, N. Y.

"The Birth of a Nation" continues to draw well at the Montauk, and it having been announced that this is the last engagement of the great film in Brooklyn, the people seem to be taking advantage of seeing it. Week commencing Feb. 28, "Daddy Long-Legs" will be the attraction, after which other excellent attractions will appear.

"The Lilac Domino" enjoyed a successful engagement at the Majestic during the current week. The good music and clever comedy was well enjoyed by good crowds. John Cort will present "Princess Pat," with Eleanor Painter next week, it being the second performance of the work of Henry Blossom and Victory Herbert. "The Only Girl," having played to excellent business a few weeks previous.

"Betty of Graystone," with Lillian Gish and Owen Moore, appeared well at the Triangle this week. The programme also included Charles Murray in "His Hereafter," Fred Mace in "Love Will Conquer." Business is continuously good. The Halsey draws good crowds, featuring Triangle films, while their bills are also very enjoyable.

R. J. MURKLINGER.

PORTLAND IS PREPARING

PORTLAND, ME. (*Special*).—The Royster-Dudley Opera company open a season of light opera at the Cape early the coming season.

A contract has been signed by the Riverton, which will enable it to present the German vaudeville attractions for the Summer.

Keith's is still doing good business with a vaudeville policy. Early in the season the management will install a dramatic stock, which they promise to be of unusual excellence. All the latest stock releases will be offered.

After the week run of "Under Fire," the Jefferson will install a musical comedy stock company, under the management of George Appleby, who was formerly with the Empire Picture House, of this city. The Empire is drawing the crowds with Triangle features. The Casco is doing a good business with Fox and Paramount features.

Business is always capacity at the Portland. It is now the property of James Greeley, who has operated Greeley's Theater successfully for many years.

AGNES ARMSTRONG.

HAVERHILL, MASS.

HAVERHILL, MASS. (*Special*).—George I. Appleby, who has been the manager of the New Strand Theater here, has resigned to go to Portland, Me., to act in like capacity there with Flynn & Co., lesses of the Jefferson Theater.

William Brady, who succeeds Mr. Rosen as manager of the Orpheum, at Haverhill, is building up a good following. He has introduced a policy of "after-school-hours" matinees, which is very popular with the younger folks.

Miss Sadie Galloupe, a late addition to the Academy Players here, is winning fame and friends with her fine portrayal of parts assigned her.

C. T. ISSERTELL.

NEWARK, N. J.

NEWARK, N. J. (*Special*).—The Shubert Theater reopened after several weeks of darkness Feb. 12, with "The Only Girl," playing to crowded houses. "The Lilac Domino" follows. "It Pays to Advertise" crowded the Newark Feb. 14-19. Adelaide French, in the "Land and the Law," is next. Keeney's, Proctor's, Loew's, and the Lyric are playing to crowded houses.

GEORGE S. APPLEGATE.

NEW YORK THEATERS

Playhouse 48th, E. of B'way. Phone 2038 Bryant. Evs., 8.15. Mats. Wed. & Sat., 2.15.

GRACE GEORGE

and HER PLAYHOUSE COMPANY in

THE EARTH

Wed. Mat., Wed. Evg., Thurs. Evg. & Sat. Mat. & Evg.

MAJOR BARBARA

Friday Evening

WILLIAM A. BRADY'S 48th Street Thea., E. of B'way

Phone 178 Bryant. Evenings, 8.15. Matinees, Thursday and Saturday, 2.15.

MESSRS. SHUBERT Present

Just A Woman

By EUGENE WALTER

Winter Garden B'way & 50th Phone 2330 Circle

Evgs. 8. Mats. Tues., Thurs & Sat., 2.

ROBINSON CRUSOE JR.

with AL. JOLSON

Casino B'way & 39th St. 'Phone, 3846 —Greeley. Evenings at 8.15. Mats., Wed. and Sat. at 2.15.

Most Charming of All Viennese Operettas

The Blue Paradise

With CECIL LEAN

39th ST. Near B'way. Phone 413 Bryant. Evgs. 8:15. Mats. Wed. & Sat., 2:15.

EMILY STEVENS in

The UNCHASTENED WOMAN

by Louis K. Anspacher

SHUBERT Theatre, 44th W. of Broadway. Phone 8439 Bryant. Evenings, 8.15 Matinees Wed. and Sat., 2.15.

A Viennese Operetta **ALONE AT LAST**

By Franz Lehar, Composer of "The Merry Widow"

LYRIC 42d, W. of Broadway. Phone 5216 Bryant. Evgs. 8.20. Matinees Wed. and Sat. 2.20.

ABE MAWRUSS

POTASH & PERLMUTTER

IN SOCIETY

COMEDY 41st, E. of B'way. Evs. 8.15. Phone 5194 Bryant. Mats., Tues., Thurs. & Sat.

A Lancashire Comedy

HOBSON'S CHOICE

Maxine Elliott's 39th, near Broadway. Phone 1476 Bryant. Evenings, 8:30. Matinees, Wed. and Sat., 2:30.

ROBERT HILLIARD

in a new play **"The Pride of Race"**

44th St. THEATRE, Just W. of B'way. Phone Bryant 7292. Evs., 8:20 Mats. Wed. and Sat. at 2:20.

ARTHUR HAMMERSTEIN Presents

THE MUSICAL PLAY **KATINKA**

By HAUERBACH and FRIML, authors of "High Jinks" and "Firefly."

Booth Theatre, 45th, W. of B'way. Phone 6100 Bryant. Ev. 8.15. Mts. Wed. & Sat. 2.15.

Harrison Grey Fiske and George Mooser present

The Fear Market

By Amelie Rives (Princess Pierre Troubetskoy)

WITH A NOTABLE CAST

EMPIRE Broadway & 40th St. Evgs. at 8. Mats. Wednesday and Saturday at 2.

CHARLES FROHMAN, Manager

Charles Frohman presents

MAUDE ADAMS

In J. M. Barrie's comedy

The Little Minister

Fulton 46th St. W. of Broadway. Evenings at 8.15. Matinees, Wednesday & Saturday, 2.15.

HACKETT & TYLER present

The Melody of Youth

A Romantic Irish Comedy by Brandon Tanny

LIBERTY Theatre, W. 42d St. Evgs. at 8; Mats., Wednesday and Saturday at 2.

KLAW & ERLANGER, Managers

Charles Frohman presents

JULIA SANDERSON

DONALD BRIAN

JOSEPH CAWTHORN

In the Musical Play **SYBIL**

GEO. M. COHAN'S Theatre, B'way and 43rd St. Evgs. at 8.15. Mats. Wed. and Sat. at 2.15

CHARLES FROHMAN Presents

OTIS SKINNER

In Henry Arthur Jones' Comedy

Cock o' the Walk

Beg. Feb. 28—MIZZI HAJOS in POM-POM

REPUBLIC W. 42d St. Evgs. at 8:15. Mats., Wednesday and Saturday at 2:15.

A. H. WOODS presents

COMMON CLAY

A new American play in 3 acts and an epilogue, by Cleves Kinkead, with

John Mason and Jane Cowl

And an All Star Cast.

Longacre Theatre, W. 48th St. Phone Bryant 23. Evgs., 8.30. Mats., Wed. & Sat., 2.30.

COHAN & HARRIS Present

Leo Ditrichstein

in his comedy triumph

THE GREAT LOVER

By Mr. Ditrichstein and Frederic and Fannie Hatton.

New Amsterdam Theatre, W. 42d St. Evgs. 8.15.

Matinees, Wednesday and Saturday, 2.15.

KLAW & ERLANGER, Managers.

Charles Frohman, Klaw & Erlanger present

Elsie Ferguson

with a carefully selected cast in Hall Caine's latest enthralling play

Margaret Schiller

GAIETY Broadway and 46th Street. Evenings at 8.15. Matinees Wed. and Sat., 2.15.

KLAW & ERLANGER, Managers

Corey-Williams-Ritter, Inc., present

MRS. FISKE

in the new comedy

Erstwhile Susan

By Marion De Forrest

Founded on Helen R. Martin's Novel, "Barnabetta"

BELASCO West 44th St., Evs. 8.30. Mats., Tuesday, Thursday and Saturday 2.20.

DAVID BELASCO presents

The Boomerang

"Booms laughter market."—*Eve. Mail.*

By Winchell Smith and Victor Mapes

HUDSON W. 44th St., near Bway. Evenings at 8.15. Matinees Wednesday & Saturday 2.15

OLIVER MOROSCO presents

The Cinderella Man

A new comedy

By Edward Childs Carpenter

CANDLER 42nd St., near B'way. Evenings, 8:15; Matinees, Wed. & Sat. 2:15

COHAN & HARRIS present

THE HOUSE OF GLASS

A new play by Max Marcin.

ASTOR Broadway and 45th St., Evenings 8.15. Matinees Wednesday and Saturday at 2.15.

Cohan & Harris present

The Cohan Revue 1916

ALL STAR CAST

A musical crazy quilt, patched together and threaded with words and music.

By GEO. M. COHAN

Garden Theatre Madison Ave. and 27th St. Phone 906 Greeley.

EMANUEL REICHER, Director

Commencing TUESDAY EVENING, DECEMBER 14 and every evening (Monday excepted) thereafter with Saturday Matinee

EMANUEL REICHER presents the great drama

"THE WEAVERS"

by GERHART HAUPTMANN,

for the first time in the English language, with an augmented cast of more than sixty carefully chosen members.

A dramatic production of international importance. Box Office now open to the public.

By special request Mr. REICHER will appear in the role which he created at the Freie-Buehne in Berlin on the occasion of the first performance of this drama.

For information relative to the season of THE MODERN STAGE and THE AMERICAN PEOPLES THEATRE, both founded and directed by Mr. EMANUEL REICHER, apply to Executive Offices, 1400 Broadway, Telephone 906 Greeley, or Information Bureau, Garden Theatre.

HIPPODROME

Management CHARLES DILLINGHAM

HIP-HIP-HOORAY

10 Musical Comedies in One.

SOUSA AND HIS BAND

100 Novelties, including

The Ice Ballet Sensation.

FLIRTING AT ST. MORITZ

Evs. 8.10 & Sat. $1.50 Daily Mat. $1

Mat. Best Seats $1 Best Seats

Staged by R. H. Burnside

Sunday Night—SOUSA AND HIS BAND and "Hip" Novelties

PALACE B. F. KEITH'S Broadway and 47th St. Mat. Daily at 2, 25-50-75c. Every Night 25-50-75-1.-1.50. Two Big Concerts Sunday.

JULIA DEAN & CO.

DOLLY SISTERS

BUD FISCHER ODIVA

ALAN BROOKS & CO.

HARRY TIGHE & SYLVIA JASON

BALL & WEST AUGUSTA GLOSE

SIX AMERICAN DANCERS

CHAMBERLAIN BROWN

(*Agency*)

George M. Cohan Theatre Building

1482 BROADWAY 9130-BRYANT

Artists Represented by Mr. Brown

HOWARD ESTABROOK — KATHERINE KAELRED
FRITZI SCHEFF — EMILY ANN WELLMAN
EMMA CARUS — SYDNEY SHIELDS
ADELE ROWLAND — ETHEL VALENTINE
CONWAY TEARLE — VERA MICHELENA
HELEN LOWELL — ARTHUR ALBRO
ZOE BARNETT — LEAH WINSLOW
MOLLIE KING — ALICE FLEMING
DOLLY LEIUS

Available for Stock only through Mr. Brown

SUE MacMANAMY — MABEL CARRUTHERS
MARIE CURTIS — DAVID HERBLIN
JAMES CRANE — WM. L. GIBSON

Artists Placed Week Nov. 14

TESSA KOSTA — ETHEL VALENTINE
BETH FRANKLIN — HARDEE KIRKLAND
FRANKLYN ARDELL — MARION TANNER
WALTER JONES — FRANCES PRITCHARD

(By Arrangement with Frederick McKay)

MAY NAUDAIN

in "KATINKA"

TENSE EMOTIONAL PLAY
FOR WOMAN STAR, MODERN AND STRONG in ACTION and SITUATION
PLAYWRIGHTS:—I have a woman client of established standing who needs such a play. I must have manuscripts meeting above requirements, and if you have the play I want, production will be assured.
LAURA D. WILCK, Dramatic Agent
1476 Broadway, N. Y. Bryant 4065

MARY ASQUITH
PLAY BROKER
Personal Vehicles for Stars
1402 Broadway NEW YORK

WANTED—ACTRESS
of special type for Broadway Production next Season. Not over 23, not over 5 feet 8 inches—Pantomime part. Expressive face, good figure, grace in dancing requisite. Send personal description and photograph. Photograph will be returned.
Address "X.Y.Z." Care Mirror Office

PLAYS For Amateur and Professional Actors. Largest assortment in the World. Catalogue free. THE DRAMATIC PUBLISHINGCO
542 So. Dearborn Street, CHICAGO, ILL.

Vaudeville Sketches, Monologs, Dialogs, Recitations, Musical Pieces, Minstrel Material, Make-up Goods. **PLAYS** Entertainments, Pantomimes, Tableaux, Drills. Large Catalog Free. T. S. DENISON & CO., Dept. 14 Chicago

GOSSIP

Rehearsals of "The Stolen Honeymoon," in which the Dolly Sisters will have the leading roles, will begin on March 20. The piece is a comedy in three acts by Lawrence Rising.

Miss Wynne Pyle, a young pianist from Texas, gave her first recital in New York at Aeolian Hall, Thursday afternoon, Feb. 10. Her programme included selections by Beethoven, Brahms, and Schumann. The feature was Brahms' variations on a theme of Paganini. In this she displayed a good technique.

Cora Beckwith, the swimmer, has nearly completed the construction of her two shows, which open about May 15. Miss Beckwith will have new paraphernalia throughout, viz., fronts, seats, canvas, together with a new swimming tank containing 40,000 gallons of water, in which she appears in all sorts of aquatic tricks. One of the attractions will be utilized as a free show at the principal fairs of the country, while the other will be under canvas. Each company will have a bevy of diving "Venuses." The attractions will be managed by Jake Rosenthal, of Dubuque, Ia.

Margaret Nybloc, the Scotch comedienne, sailed Saturday on the *St. Paul* to appear in the London production of "Kitty Mackay."

Mr. Dale Devereaux has been engaged by the Columbia Conservatory of Music, Pittsburgh, Pa., as personal director of their School of Dramatic Arts. Mr. Devereaux retired from the profession about a year ago.

To-day (26) at Manchester, N. H., the Auditorium, managed for many years by the Keith interests, will be taken over by the Manchester Amusement Co., which now controls the Palace Theater in that city. Manager William O'Neil of the Palace promises that the best of road productions will be staged at the Auditorium in the future.

Willette Kershaw, Reginald Carrington, Eric Maxon, Lionel Braham, Claude Beerbohm and Henry Herbert have been added to the cast of "Henry VIII.," which Sir Herbert Tree will present here in March.

Col. T. Allston Brown has been confined to his home in Lansdowne, Pa., for the past five weeks with a sprained leg as the result of slipping on the ice.

Tessa Kosta has replaced Blossom Seeley in "Stop! Look! Listen!" at the Globe Theater.

The special "Treasure Island" company will close its tour in Baltimore Saturday, March 4.

Grace Griswold, of the Washington Square Players, gave an address at the meeting of the Playwrights' Club, Friday evening, Feb. 18.

Muriel Starr, who has been playing for three years in Australia, will sail shortly for America.

Eva Condon has retired from the cast of "The Masked Model."

Alfred Lunt will support Margaret Anglin in her new play.

Tom J. Evans, Arthur Linden, Sam Burton, and Malcolm Arthur are in support of Clara Joel in the "Eternal Magdalene."

In Memorium

CHARLES WILLARD.

In loving remembrance of my dear husband, Charles Willard, who passed away at Chicago, Ill., Feb. 27, 1911. A tribute from his devoted wife, Ella Willard.

"PINAFORE" IN UTICA

UTICA, N. Y. (*Special*).—The Morton Opera company appeared in "The Tenderfoot" Feb. 1-5. The company has been giving of late a number of comedies of this variety, and it will be a refreshing change to witness "Pinafore," which is the offering for next week. Raymond Crane had the leading role, and cavorted to his heart's content in his best Richard Carle style, much to the amusement of the ladies. Arthur Burckley, the popular tenor, pleased with his songs, as usual. Mary Kilcoyne continued her weekly search for a man, and her efforts were truly funny. Eulalie Young and Lee Daly did some good dancing and won approval. Harry Rowley, a well-known local tenor, is to sing one of the leading parts of "Pinafore," which is to be given for the benefit of the St. Vincent's Industrial Home. ARTHUR C. WILCOX.

DUBINSKY'S, KANSAS CITY

KANSAS CITY, (*Special*). — James Halleck Reid's "The Confession," was produced at the Garden Theater last week, by Dubinsky Brothers Stock company. Capacity houses attended every performance and more enthusiasm was displayed by the large audiences than at any previous show of the season. Ed Dubinsky, Irene Daniel, Barney Dubinsky, Eva Craig and James T. Bysel, were clever in their respective parts. "Polly of the Circus" follows.

WILLIAMS.

STOCK NOTES

Miss Berenice Parker recently returned from Rochester where she was specially engaged to play the Vampire in "A Fool There Was," for the Quality Stock company at the Baker Theater.

"Under Cover" was played by the Knickerbocker Players, Knickerbocker Theater, Philadelphia, week Feb. 21. The new members of the company are Miss Edith Lyle and Mme. Frederick Meads.

Carrie Lowe has gone to New Britain for the part of Cookie in "The Blindness of Virtue" which that most excellent company are doing. Miss Lowe characterizes in many lines.

Selmer Jackson opens as leading man with the Lincoln Players, Union Hill, N. J., in the current week's offering "Under Cover." Mr. Jackson recently closed with the Poli Players, Scranton, Pa.

L. J. Rosenberg of Philadelphia, is now publicity representative for Miss Ruth Robinson, leading woman of the Arvine Stock company, of Philadelphia, who has won popular favor.

Mrs. Hibbard who has been playing since November at The Little Theater, Mount Vernon, N. Y., leaves that organization to join Alfred Cross, who is doing a splendid business at the Russwin Lyceum, New Britain, Conn. She appeared in "Kick In" Feb. 21.

Leopold Lane, late of Southern Stock company, will open a School of Acting in Fall River, Mass. John Meehan, who closed his season of stock in New Bedford Feb. 12, left for New York 14. Carolyn Elberts has left the Salem, Mass., Stock company.

The popular Mozart Players furnished thrills aplenty at the Mozart, Elmira, N. Y., Feb. 14-19, with a splendid production of A. Conan Doyle's Sherlock Holmes story "The Sign of the Four." Victor Browne, as Sherlock Holmes, Alice Clements as Mary Marston. All others in the cast were most satisfactory. "The Divorce Question," 21-26. "One Day," 28-Mar 4. "The Man Who Owns Broadway," 6-11. (J. Maxwell Beers, Cor.)

ACTORS' EQUITY ASSOCIATION

Lily Langtry Elected Member—Opinions on the Income Tax

At the last meeting of the Council, held in the Association rooms, Suite 608, Longacre Building, Feb. 14th, the following members were present: Grant Stewart, presiding; Messrs. John Cope, Frank Craven, Edward Ellis, Frank Gillmore, DeWitt C. Jennings, and Thomas A. Wise.

New members elected:

Aubrey Bosworth	Lady de Bathe (Lily Langtry)
Cyril Courtney	Vera Leonard
Camilla Dalberg	Leola Lucy
Alba de Anchoria	Robert McClung
Jeanette Despres	Alice E. McComb
Mildred Florence	Arthur Mack
Charles W. Guthrie	William Naughton
F. B. Hersome	Jack Roseleigh
Charles Kraus	Robert Bruce Toms
Marion Kresky	Edythe Tressider
Joseph Lawrence	

Amongst the gratifyingly long list of new members elected at this meeting, we are glad to note the name of Lady de Bathe, inasmuch as it is not so very long ago that we had occasion to present to her claims that two actors had against her for services rendered. Her ladyship's check was promptly received, but we are additionally glad to note the vindication of the attitude of the Association in the matter that Lady de Bathe expresses by joining our ranks. We are glad to welcome her as a member of the A. E. A.

A number of letters have been received by us, and we expect more, regarding the income tax. We applied to the United States Treasury and received the following letter:

Replying to your letter of the 9th inst., I beg to advise you that the Income Tax should be withheld from salaries of actors when it reached $3,000. The actor may then claim his exemption of $3,000 or $4,000 with the withholding agent. Then the employer is required to withhold only on the amount in excess of the exemption.

We took up the matter with our counsel, who has handed us the following opinion:

Last year, that is between Dec. 31, 1814, and Dec. 31, 1915, it was the duty of the manager to begin deducting 1 per cent. from each actor's salary as soon as his earnings had reached $3,000, and it was his further duty to continue making these deductions (on all over $3,000) as long as he continued in his employ. Therefore, if he fails to do this it will be necessary for him to go down in his own pocket when he makes the report this year, and send the amount to Washington which he should have deducted.

The actor who earns over $3,000 is required to make a report. On it he states the gross amount of his earnings. He then claims his deduction of $3,000 or $4,000 as the case may be. He then claims a further deduction to cover the amount held out by his manager, and if his gross income is $20,000 or less, his report will show that the Government has been paid in full and that he need not pay any tax; if, however, his income exceeds $20,000, then, as upon $20,000 and over, the tax is 2 per cent., he will have to remit to the Government the difference between 1 per cent. which the manager has deducted and 2 per cent. leviable according to law.

The above is to be modified to this effect. If a man is married, he may, at the time when his manager notifies him that he is about to start making a reduction, file an exemption certificate, collecting an exemption of $4,000, in which case the manager need not make any deduction until the amount paid to the actor so far that year has equalled $4,000.

A further opinion from a prominent lawyer is as follows:

Aliens who are working in this country and earning their income working here, must pay the income tax. Every employe who is earning a sum in excess of the exemption must make his own return. He will not be liable for double taxation, because in the return we will show that the excess above the exempted sum was deducted "at the source" by the employer, but it does not relieve the employe from making his individual return.

This ruling, while entailing a certain amount of inconvenience upon the actor, seems to work an even greater hardship on the manager. At least one prominent firm of theatrical managers has been compelled to employ an additional bookkeeper to cope with the extra work involved in this matter alone. It should be obvious to the actor that the manager would not go to additional expense and increase his own office work unless he was convinced that the law compelled him so to do.

If actors feel that they have scant consideration on the part of the Legislature, is it not possible that it may be partly due to the fact that actors themselves have been neglectful of exercising their privilege as citizens and their duty to the community in voting to elect the men who enact the laws? It should be of peculiar interest to note the potential power of the actors' vote. Should, for instance, the Actors' Equity Association and the White Rats make common cause as regards an election, they could poll many thousand votes in one district in Manhattan alone.

A letter received from a member of the Association now touring in Australia contains the following pertinent paragraph:

Please warn all actors to be most careful in signing contracts for Australian engagements. Let them understand *exactly* what they are to give and receive. A contract is a contract here, and *promises* count for nothing.

By order of the Council,
GRANT STEWART, Rec. Sec.

John Winthrop has been placed under contract by Selwyn and Company, and assigned to "The Eternal Magdalene" company.

MABEL ROWLAND
sixteenth year of personal PUBLICITY service to theatrical stars
Fitzgerald Building 1482 Broadway New York City Bryant 1776

WASHINGTON

Margaret Anglin in a Benefit Performance—Stock Premier, "In Walks Jimmy"

WASHINGTON, D. C. (*Special*).—Margaret Anglin is the current week's attraction at the New National, making her appearance in Paul Kester's comedy, "Beverly's Balance." The play was accorded a most sincere and positive welcome from an audience that tested the capacity of the house on the opening night, the occasion being a benefit for the Georgetown University Hospital, given under society direction and patronage. Miss Anglin's estimable support includes the same company that has appeared with her elsewhere.

During the last of the week, according to present intentions at this writing, the star will be seen in a new play, Rupert Hughes's comedy, "The Vein of Gold," adapted from Gertrude Atherton's novel, "Perch of the Devil." George Arliss in "Paganini" is the prominent star to follow.

Margaret Anglin on June 4 is scheduled to make a spectacular open-air production of "As You Like It" in St. Louis, under the auspices of the St. Louis Pageant Drama Association, which has been organized to celebrate the Shakespearean tercentenary.

"Treasure Island," Jules Eckert Goodman's admired dramatization of Robert Louis Stevenson's widely read book story.

Charles Hopkins's capital stage production, a sterling acting company, with George Fawcett in the prominent leading character of Long John Silver, and a support of remarkable excellence and strength in Geoffrey Stein, Edward See, Harry Hadfield, David Burton, Harry Ingram, and Ruth Vivian in well-acted parts of prominence, is the present week's interesting attraction at the Belasco, with a commencement that speaks well for the balance of the week. Frances Starr follows in "Marie-Odile." During last week's engagement at the Belasco in the presentation of the Herbert and Blossom opera, "Princess Pat," at the eleventh hour on the opening day word was received that Eleanor Painter was ill and confined to her home, which brought, however, to the front for that exacting singing and acting part, Ferne Rogers who scored a substantial success.

The appearance of Weber and Fields, together in vaudeville at Keith's last week, was one of the biggest hits of the season with encore on encore, it was a perpetual scream while the act was on. For the current week Lillian Russell is the big interesting headliner, with other important places on a capital programme filled by Harry Lewis in a new version of "A Vaudeville Cocktail," Melville Ellis and Irene Bordini, assisted by M. Rudolph in a Broadway musical sketch, Kenneth Casey, Kramer and Morton, Olympia Desvail the European equestrienne; the International Girl displaying feminine finery, and Pathe's new pictorial. On Washington's Birthday three performances at 2, 5, and 8.15.

The Poli Players this week are given the distinction of presenting the comedy, "In Walked Jimmy," for the first time on any stage. The play is a romantic comedy, written by Mrs. Ronce H. Jaffa, a novelist and playwright of California. It is a prize play, and chosen from several hundred manuscripts submitted to Mr. Poli in the play contest inaugurated a season ago.

Having disappointed the Washington public twice by cancelling her matinee engagements at the Belasco and Poli's, Ruth St. Denis now promises to come to the Capital in the very near future as a vaudeville headliner at Keith's.

Harry Jarboe, the young and energetic manager of the Gayety Theater, is making history in local theatrical newspaper circles by his triweekly enlarged advertising page and everyday interesting reading articles on matters pertaining to his present week attractions and the next to come. The Gayety during the past had "The Sporting Widows," and the comedian, Johnnie Barrie, to crowded attendance. The present week's attraction is Rose Sydell's "London Belles," presenting "Dinkie's Honeymoon," with John Weber and Ida Emerson.

JOHN T. WARDE.

PITTSBURGH

PITTSBURGH (*Special*).—"Treasure Island" drew good audiences at the Alvin week of Feb. 14. It is a long time since a production of this sort was seen here, and it was, therefore, appreciated all the more. George Fawcett and Ruth Vivian headed the cast. Week Feb. 21 this house was the scene of a vaudeville bill, headed by Harry Lauder.

Cyril Maude played a return engagement at the Nixon Feb. 14-19 in "Grumpy," with practically the same cast as seen here before. "On Trial" Feb. 21-26.

"A Pair of Sixes" proved a big attraction at the Lyceum (its first engagement at popular prices) week Feb. 14. Marion Ballou in the role of Coddles did a splendid bit of character work, and received a hearty reception. Miss Ballou was at one time connected with the Davis Stock company, of this city, for about four years. The other members of the cast were praiseworthy. "Me, Him and I" Feb. 21-26.

Sam Bernard was the headliner of the vaudeville bill at the Davis Feb. 14-19. A sketch called "The Recoil," with Claire Vincent, Walter Boss, and Frank Garder, was one of the best things on the bill. Mrs. Lily Langtry is the headliner Feb. 21-26.

Nothing in the way of a screen production has been seen here which is in the class with "The Birth of a Nation," but "The Battle Cry of Peace," playing at the Pitt, in its second week Feb. 21-26, is the very nearest. Professor Carl Bernthaler, director of the Pittsburgh Symphony Orchestra, is directing the large orchestra.

"The Social Maids," with George Stone and Etta Pillard, drew good houses at the Gayety Feb. 14-19. The Victoria stock burlesque continue at the Victoria, and the Academy had the "Million Dollar Beauties."

D. JAY FACKINER.

CHICAGO

"Jane O'Day from Broadway" and "So Long Letty" Break in—Other Holds

CHICAGO, Feb. 24.—Blanche Ring in "Jane O'Day from Broadway," and "So Long Letty" are the new plays. It is too early to make predictions regarding "Jane O'Day from Broadway," but arrangements are under way for another attraction in the event that it does not measure up to the Grand Opera House standard as to drawing powers. "So Long Letty," which had proven a big success on the Pacific Coast, was quite suggestive as originally presented here, but has been toned down until it will now pass muster. The Olympic management has other attractions in view in case "So Long Letty" does not catch on.

Garrick: "Experience" gives a matinee every day this week excepting Monday, with an extra breakfast matinee to-day (Washington's Birthday). The attraction is in its third month and still doing a tremendous business.

Blackstone: "The Ohio Lady" by Booth Tarkington and Julian Street, continues to average business.

Chicago: Ralph Herz in "Ruggles of Red Gap" is attracting fair business.

Cort: Taylor Holmes in "His Majesty Bunker Bean" continues to delight big crowds.

Power's: David Warfield's engagement continues until March 4. A special matinee was given Washington's Birthday.

Princess: "A Pair of Silk Stockings" continues to prosper.

Illinois: "Chin Chin" is playing to capacity business.

Olympic: "So Long Letty" opened Sunday night a week ago, turning people away. "Potash and Perlmutter" made way for the new Morosco show, after a fortnight of fair business.

Cohan's Grand: "Jane O'Day from Broadway," with Blanche Ring, has supplanted "Young America."

Victoria: "Mutt and Jeff in College" is the current attraction.

Imperial: "Seven Keys to Baldpate," with an especially organized company, is giving a surprise to the best class of theatergoers in the outlying district. It is a splendid cast and the performance is worthy of the highest praise. It is said that $500 per week is paid in royalty and that it cost $131 to bring the production here from New York, and that it will cost that amount to take it back East. The show is not drawing as well as it should.

National: "The Misleading Lady" is the offering of the stock company this week. "The Only Son" was given a capable production last week when the prices are considered.

Crown: Pantages vaudeville opened last week at the Crown and is doing a big business. The "vode" policy is temporary. The house will be with the International Circuit next season.

The Robert Sherman Stock companies, which have been playing several towns in the vicinity of Chicago, have closed. One of them finished at Aurora, Ill., Wednesday night of this week and the other one closed the week before at Racine, Wis. The latter had been going for eighteen months continually, making summer engagements under canvas. The only change in cast in that period was when Fred Hubbard was taken out of the company to appear in Sherman's "The Girl Without a Chance."

E. E. MEREDITH.

GRAND OPERA IN NASHVILLE

NASHVILLE, TENN. (*Special*).—For the first time in ten years the Nashville public was given the opportunity to hear grand opera as interpreted by stars of the first magnitude Feb. 11-12. The opportunity was afforded by the visit of the Boston Grand Opera company, which playing in conjunction with the Pavlowa Imperial Russian Ballet, made three appearances here. The operas sung were "I Pagliacci," "Madame Butterfly," and "La Boheme." The attractions in which Pavlowa starred were "Coppelia," "Snowflakes," and "Spanish Dances." Of the tenors who appeared, the lyric voice of R. Leoncavello found the greatest favor with most critics. Guiseppe Gaudenz and Ricardo Martin about divided honors evenly; Martin is a Kentuckian and a former Nashville man.

The sopranos were Felice Lynne and Maggie Teyte. The singing of Tamaki Miura, the Japanese "Butterfly," was regarded as inferior to her acting. Olivet Marcel was given special mention. Of the baritones, Graham Marr won favor. Thomas Chalmers was recognized as a singer of merit. A contralto well spoken of was Fely Clement.

J. V. CLARKE.

HARTFORD

HARTFORD, CONN. (*Special*).—"A King of Nowhere" played at Parson's Theater Feb. 14-16, before good-sized audiences. Lou-Tellegen showed himself to be an actor of remarkable ability, and several others in cast did very good work. The play will next be seen at Northampton, Mass. Mr. Tellegen, interviewed by the *Courant* while here, stated that he is becoming an American citizen. He also believes that stage love and the real article are different.

Parson's is doing the best business in some years, and is one of the most attractive in this part of the country.

At the Palace, Feb. 14-16: The Sully Family, Oxford Quintette, and Models De Luxe were featured numbers. House crowded as usual. At the Hartford: "Spilling the Beans," with Fennimore Cooper Towne for above dates.

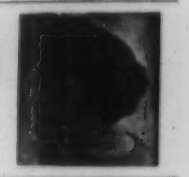
SEYMOUR WEMYSS SMITH.

AVIATOR FALLS ON A HOSPITAL

JACKSONVILLE, FLA. (*Special*).—A. C. Beach, an aviator, who worked with the Gaumont Company here several weeks ago, was severely injured in a fall at the Gasparilla Carnival at Tampa, Fla., Feb. 10. Mr. Beach selected the correct spot on which to fall—a hospital. Mrs. Beach witnessed the accident.

E. O. UEBERMANN.

LELAH HALLACK
(MRS. ROLAND CARR)
En Route to Havana, Cuba DRAMATIC MIRROR.

HAZELE BURGESS

Visiting Friends—Tampa, Fla.

HAZEL MILLER
INGENUE
POLI PLAYERS
Scranton, Pa.

ROBERT P. GLECKLER
POLI THEATRE—HARTFORD, CONN.

JUVENILE LIGHT COMEDIAN
STEWART E. WILSON
Week Feb. 21st-26th—"STANLEY GLOVER" (Secretary) in "ON TRIAL"—(First time in Stock)
POLI SCRANTON PLAYERS

LADIES, DON'T WORRY! We Can Clean Your Gown in Five Hours If You Need It
SCHWARZ & FORGER
CLEANERS OF FINE GOWNS
704 Eighth Avenue, near 44th Street, New York. Phone, 4136 Bryant
12 BRANCH STORES IN NEW YORK CITY

PLAYS For STOCK, REPERTOIRE, AMATEUR COMPANIES
LARGEST ASSORTMENT IN THE WORLD. Books for Home Amusement. Negro Plays, Paper, Scenery, Joke Books. Catalogues FREE! FREE! FREE!
SAMUEL FRENCH 28 West 38th Street, New York

PLÜCKER & AHRENS, Inc., WIGMAKERS
Successors to CHARLES MEYER, Wigmaker
160 West 48th St., New York
Bryant 4236
Retailers of all standard makes of GREASE PAINTS and POWDERS

THE POCKET
HOTEL GUIDE OF THE U. S.
AND CANADA
Will solve the serious hotel question for you better than any other available reference. This little vest pocket book includes all cities of 5,000 or more, and will save its price a thousand fold in one theatrical season.
Price, 10c by mail
THE DRAMATIC MIRROR CO.
1493 Broadway, New York, N. Y.

Van Horn & Son
Phila., Penna. Established 1852
Theatrical Costumes
Stock Companies and Productions Our Specialty

MILLER
COSTUMIER
236 So. 11th St.
Philadelphia, Pa.

SCENERY
I have four BEAUTIFUL OLIO DROPS never used painted by John Young; let me price them to you. Owner 536 W. 29th St., N. Y., or Phone 1982 Chelsea.

STENOGRAPHY
TYPEWRITING
MIMEOGRAPHING
Theatrical Copying a Specialty
Best Work—Lowest Rate
J. E. NASH, 1368 Broadway (cor 37th St.) N. Y

FIBRE, STEEL and BRAINS
BAL FIBRE TRUNKS are made of selected basswood, cold stamped steel corners and other fittings, vulcanized hard fibre and the brains of finest trunk building organization in the world.
WILLIAM BAL COMPANY, 145 W. 45th St., N. Y. City

NEWS OF STOCK PLAYS AND PLAYERS

FRANK H. BROOKS, Editor Stock Department

The TICKER

Here is a letter from a stock actor who has played the gamut—Cliff Hastings, leading man of the Van Dyke-Eaton Stock company in Joplin, Mo. (A picture of Hastings is on the next stock page of this issue of THE MIRROR). Hastings has a breezy style of composition. We gladly print what he says about stock managers and agents, leaving it to stock actors and others interested to form their own conclusions.

He writes:

In the anniversary number, Jan. 29, under the heading of "The Ticker," you say that "a stock company has been, and always will be, a school of learning for the coming generations of actors and actresses."

Now I should like to state a fact in my own career. I started out playing a juvenile in "Quincy Adams Sawyer" in 1908 and played all season, closing in Chicago. I realized that I would never learn much starting that way, so I secured an engagement with J. H. Huntley, who is now with W. H. Crane in "The New Henrietta," and who was going South in repertoire. I played bits and ran the stage and worked up a little each season, mastering the mechanical side of stage life as I went along, went into stock and built scenery, helped paint it, and so on, thinking that I was learning the business thoroughly.

Last winter I felt—after playing back in stock all through the Middle West, Sioux City, Des Moines, (summer stock, 3 summers in) Toledo, La Crosse, Wis., Duluth, St. Joe, Mo. (2 seasons) Superior, Wis., Paducah, Ky., Dubuque, Iowa, all as leading man—I could go East and qualify for an Eastern stock. My home is in Boston. I went home, went to see Mr. Craig at the Castle Square Stock, he asked where I had been working, the minute I said stock in the Middle West, he froze me out, "Company is all full."

I secured an engagement with the late Monte Thompson playing second business in Lowell, after a short season of playing leads in his western company which closed for lack of business. The Lowell company wasn't doing any better and soon the salary was paid in instalments, so I left and went into New York. "Where have you been engaged?" came from the agent; "Middle West stock leading man," that settled it, they wouldn't even look at me. After that, when I came in the office, someone told me one day—not to say I was from the West, but to lie and say I had been with Eastern stocks; but it was too late they all had it down in black and white. So I went down to the Pennsylvania station and bought a ticket back to my old job and here I am, and here I work 50 weeks out of 52, if I want to. While in the East I visited several stock company performances, and I want to say, that in my opinion, the Western stocks playing two bills a week, give a far better performance, Sunday afternoon meaning first show, than most of those Eastern stocks give by Wednesday.

What I want to know is, why the managers and agents are against a Western actor, especially from Chicago? While they pick up some little amateur there and try and make an actor out of him as I saw done on two occasions during my winter's visit East, and both of these boys now have good engagements. But could they direct a play or build a piece of scenery?

AUDITORIUM, BALTIMORE

BALTIMORE, (*Special*).—It was a foregone conclusion that Auditorium Players would acquit themselves in fine style when they made known their intention of putting on that famous success of the Astor Theater, "Seven Days." The piece called for the full strength of the Auditorium Players. Teresa Dale again demonstrated that she is by all odds one of the most finished and versatile actresses Baltimore has had a chance to see in many seasons. Her work is always a delight. Grace Huff gave rather uneven performance. She never seems quite at home in farce, but her work in more serious roles entitles her to most flattering adjectives. Carl Anthony, Ralph Locke, Edwin Evans, Georgie Woodthrope and Eddie Boyd, each played wonderfully well, the latter two giving specially good performances. The piece was splendidly staged. This week "Seven Sisters" is receiving its first performance in stock.

I. B. KREIS.

MOROSCO, LOS ANGELES

LOS ANGELES, CAL. (*Special*).—Oliver Morosco's Stock company, headed by Florence Rockwell and Edmund Lowe, were so successful in "He Comes Up Smiling," that it was necessary to run this a second week. Next week, however, we are promised the new leading lady, Miss Carroll McComas, who is well known in Los Angeles, appearing in the story of English secret service entitled, "Inside the Lines." We are all looking forward with great pleasure to the appearance of Miss McComas, as we remember her as a little girl, she being a daughter of the "City of the Angels."

J. VAN CARTMEL.

STOCKS IN PITTSBURGH

PITTSBURGH, (*Special*).—The Davis Stock company offered a pleasing and artistic presentation of William Hodge's success, "The Road to Happiness," at the Grand week of Feb. 14. Edward Everett Horton gave a delightful interpretation of the Hodge role minus practically any attempt to imitate the original. William MacCrystal was ably cast as the firm Benjamin Hardcastle and Anna Warrington did good work in the role originally done by Ida Vernon. Alice Fleming was effective in the feminine lead, the role, however, not offering a great deal. Faith Avery, Ernest Cossart, William Gibson, Earl Mitchell and Teris Loring with other members of the company were well cast. "Kick In" 21-26.

Comedy ruled supreme at the Empire week of 14, where the Empire Stock company revived "Mrs. Temple's Telegram." Louiszetta Valentine was cast to advantage as Mrs. Temple, and William Stanton proved a good foil in the role of Mr. Temple. W. E. Lemuels was the Capt. Sharp, and William Wells repeated his usual good work as the friend. Leon Tempest, Lois Blair and Rose Adelle (who have become popular members of this organization) gave adequate support. "My Partner," 21-26.

FACKINER.

LOCAL TALENT IN A MILITARY PLAY

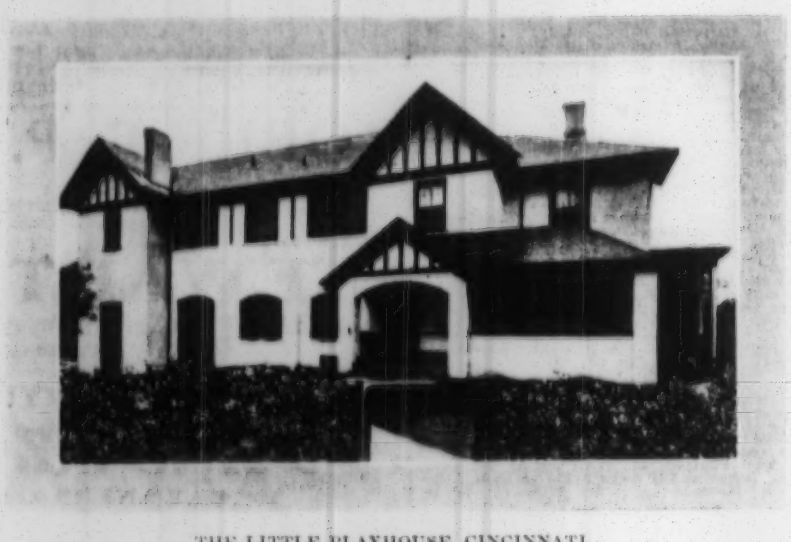
KEENE, N. H. (*Special*).—Miss Anna Laird who owns and produces the famous four-act Filipino War Drama, "Under The Stars and Stripes," which is managed by Lieut. Martin O. Quinn, of Keene, N. H., presented the play Feb. 4 for Esther Rebekah Lodge I. O. O. F., at Laconia, N. H., with a very able cast of local talent and gave an excellent performance. The drama was staged in the new theater, The Colonial, with all the scenic and electrical effects which Miss Laird carries for the production and played to a capacity business. The next date is Berlin, N. H., where Miss Laird is now rehearsing the cast which will present the play for the benefit of Co. L, 1st. Infantry, N. H. N. G.

MARTIN O. QUINN.

PALACE PLAYERS, MANCHESTER, N. H.

MANCHESTER, N. H. (*Special*).—Palace, Feb. 15: Rose King as Ruth in "Along Came Ruth" certainly pleased the large audiences for this week's stock production. Manager William O'Neil says that stock has met with such popular favor at his theater that the engagement of the Palace Players will go on indefinitely.

J. J. MAHONEY.



THE LITTLE PLAYHOUSE, CINCINNATI.
(Owned and Managed by a Woman.)

The Little Playhouse in Cincinnati is the only house of its kind in the United States that is owned and managed exclusively by a woman. Mrs. Shuster-Martin, whose picture was in last week's MIRROR, has the distinction.

The fifth series of performances for the season were given by the stock company, at the Little Playhouse (on the bill Feb. 15, 16 and matinee 17), when "Monna Vanna" (Maeterlinck) was presented in a thoroughly artistic manner. The production was creditable from point of equipment and acting. The four leading parts were well handled. Guido, by Harold Heaton; Marco, by Mr. Drury; Prinzivalle, by Karl Dietz, the director of the company, and Monna Vanna, by Miss Crandall. One of the hits was made by John Alexander, a local boy, in the minor part of Trivulzio. This was the first performance of this play in this city. The company is under the management of Helen Schuster-Martin, and the success of the enterprise is due to her high artistic standards. The company will close its season in March. Helen Schuster-Martin has proved that in Cincinnati there can be such a thing as a successful Little Theater, of the community order, when run on a conservative as well as an artistic plan. To Mrs. Martin, as manager, and to Mr. Dietz as director, Cincinnati is obligated. Minnie Stewart, the popular character woman of the company, had no role in "Monna Vanna," but her appearance in next month's production is anxiously awaited.

The productions are monthly, at which time three performances are given. Mrs. Martin's recent appearances with the company have been Bright Romer in "Love and Geography" by Bjornson and Catherine in "A Man Who Married a Dumb Wife," by Anatol France. The present season of The Little Playhouse has been an experimental one but successful. The next season, the productions will occur more frequently, dates with other Little Theaters throughout the country will be exchanged. The committee of sponsors of this well managed and attractive little house is composed of some of the exclusive set of Cincinnati. The house is planned after the art theaters of Europe. The director is Karl L. Dietz.

JOHN REDHEAD FROOME, JR.

K. C. STOCK FAILS—DEBT, $7,000

The Auditorium Stock company of Kansas City is no more. The box-office died game. Money on advance performances was refunded, but the ghost walked when it came to the players. E. J. Blunkall was manager, and did his best, but there was no business and finally when the electric light company refused to turn on a circuit Blunkall gave up. Even the bill-poster backed up. The debts amount to over $7,000. Dwight Meade was the leading man, Blossom Baird the leading woman.

STOCK QUITS YOUNGSTOWN

YOUNGSTOWN, O. (*Special*).—After a run of eighteen weeks, at the Grand, the Grand Stock closed its season with "The Spendthrift," playing to good business. Several offers were made them from other cities and they accepted that from Terra Haute, Ind., where they are playing at present. The patrons regret their leaving this city and wish the whole company success as they have won great friendship throughout this city.

W. D. WAGNER.

WILKES TRIUMPH, SPOKANE

SPOKANE, WASH., (*Special*).—Light comedy, which is a pitfall for most stock companies, proved a pleasant triumph at the American Theater this week for the Ernest Wilkes Stock company, which presented "Ready Money." "Ready Money" showed all the Wilkes regulars and some extra people in their best bib and tucker. The production demonstrates once again what had previously been exemplified, the versatility of the local players. "Kindling" is underlined.

W. S. MCCREA.

NORTH BROS., OMAHA

OMAHA. (*Special*).—North Brothers Perpetual Stock company, including the Chicago Ladies' Orchestra and Miss Genevieve Russell, is the great and successful stock organization of this section. Roy E. Hilliard is director. The company opened in "The Man From the West," week 6-12. Other plays to be given are "Wildfire," "On Parole," "Salomy Jane," "On Parole," "Great Divide," "Tempest and Sunshine."

GREATER NEW YORK STOCK

KEITH'S BRONX.—"Under Cover," as presented by the B. F. Keith Bronx Stock company at the Bronx Theater, week Feb. 14, proved highly satisfactory. Walter C. Richardson's intepretation of Steven Denby was fine and clear cut, standing out with conspicuous clearness and sympathy. Fred C. House was very amusing as Monty. His own particular tricks of expression never fail. Frances McGrath was charming in the part of Ethel Cartwright and wore some effective costumes. Jack Hutcherson was a successfully jovial and unctuous Michael Harrington and Walter Marshall did splendidly as Daniel Taylor. Alice Harrington was in good hands, as played by Luella Morey and dainty Margaret Fielding was a lovable Nora Rutledge. Albert Gebhardt, David Hewitt and William Liste together with Grace Hausley, Russell Parker and Edytha Ketchueme programmed for the role of Sarah Peabody gave good support. Week Feb. 21, a big scenic and electrical revival of Faust is promised in which Walter P. Richardson will be seen as Mephisto, and Walter Marshall, who has heretofore been cast as the villain, as Faust.

IDA C. MALCOMSON.

BROOKLYN.—The Grand Opera House Players engaged in "The Ware Case" very effectively during the current week. Although the play was presented well at a nearby theater here recently, it was a treat to see it in stock. Miss Enid May Jackson and Dudley Ayres played stellar roles, Lady Ware and Sir Hubert Ware respectively, and their work was ideal, and Mr. M. J. Briggs and Mr. William Elliott were also very satisfactory. The famous trial scene was acted splendidly, and was a great source of interest, principally because of the fact that the audience act as the jury. Others whose work was very commendable are Isadore Martin, Charles Schofield, William Evarts, Horace Taylor and Edward Fitzgerald. Next week, "Trifling with Tomorrow."

As announced in the columns of THE MIRROR last week, the Coiburn Opera company will make its initial performance of the season and then intern and make their permanent stay subsequent to "Princess Pat." The offerings will be musical comedy and light opera, and for opening they have selected "The Red Widow," which, in turn, will be followed by "The Firefly" and "The Spring Maid." Robinson Newbold will lead in "The Red Widow," and Florence Webber will make her Brooklyn debut in the succeeding week as leading lady in "The Firefly." Popular prices will prevail with the matinees changing from Wednesday and Saturday to Tuesdays, Thursdays and Saturdays. In addition, Mr. Frank L. Callahan, who will manage, has announced his intentions of securing the principals from the original companies in the opera selected. In all it should be a very successful undertaking. Upon the operation of the new company, the weekly reports will be seen on the "Stock Page" of THE MIRROR.

R. J. MURKLINGER.

WADSWORTH.—If last Tuesday's audience is any criterion of what the audiences are going to be up here while Mr. Ornstein is running the latest Broadway successes, he will no doubt be fully justified for the trouble he has taken to secure the productions. To start this list, the company selected "Within the Law" for last week's attraction. Miss Welba Lestina as Mary Turner revelled in a role that she has long been waiting to portray. Her characterization was practically flawless and she received round after round of applause. Harry Hollingsworth as Dick Glider gave a very fine, clean cut, performance. He too, has been waiting for parts with which to "show" the Wadsworthians a thing or two and they are fast coming his way. To say that Edith Spencer as Agnes Lynch was "immense" would be putting it mildly, for she fairly "walked away with the part." Miss Babbie Gale, as Helen Morris went through her lines quite effectually and was duly applauded. J. J. Hyland as Inspector Burke was amusing, as usual, while James P. Burtis as Eddie Griggs did well in the small part. Others who contributed in no small measure to the success of this venture were Marguerite Johnson, Richard Odgen, Carroll Daly, Rob Kommel, Dave Chase, Harry Hugenot, S. M. Andrews and others in minor roles. Next week "Outcast" will be the bill.

ELSMERE:—The Elsmere Players presented "Outcast" as last week's offering, with Irene Oshier, and Homer Barton in the leading roles. Next week, "Officer 666."

F. H. R.

FIRST TIMES IN STOCK

"The Road to Happiness," William Hodges's last success, is being played for the first time in stock at the Grand Opera House, Pittsburgh, Pa.; Academy of Music, Haverhill, Mass., and Herald Square Theater, Steubenville, O., this week. Another first time showing in stock is Elsie Ferguson's popular vehicle, "The Outcast", which is the bill at the Elsmere Theater, New York, this week. The piece will be offered at the Wadsworth Theater the following week.

HEAR YE! HEAR YE!

STOCK MANAGERS

TAKE NOTICE

OLIVER MOROSCO'S

"SADIE LOVE"

By AVERY HOPWOOD, Author of "FAIR AND WARMER"

JUST RELEASED FOR STOCK

6 Men 4 Women Easy Production

Fresh from its Long Run at the GAIETY and HARRIS THEATRES

For terms and particulars, write or wire SANGER & JORDAN, 1432 Broadway, N. Y.

CLIFF HASTINGS,
Leading Man in Van Dyke-Eaton Stock Company, Joplin, Mo.

KEITH PLAYERS, UNION HILL, N. J.

"The Two Orphans" was revived by the Keith players, Union Hill, N. J., Feb. 14-19. The play was prettily mounted and enthused local audiences by a capable rendition. The Misses Ann MacDonald and Mildred Forence in the titular roles were appealingly natural. Actresses who essay these roles very often exhibit a tendency toward the melodramatic, from which Miss MacDonald and Miss Florence wisely refrained. Jack Roseleigh lacked something in his role of the Chevalier which made his playing not a little off color. Aubrey Bosworth's Pierre was effective, though at times Mr. Bosworth was inclined to let his big moments get past him. Others in the cast gave good support.

This week, David Belasco's "The Charity Ball," which, it has been stated, will be revived with an all-star cast next season in New York.

E. A. GREWE, JR.

FISHER "INSIDE THE LINES"

ST. PAUL, (*Special*).—"Inside the Lines" was capitally staged and acted by the Ernest Fisher Players at the Shubert, Feb. 13-19. Since Frederick Van Rensselaer's advent in local stock, his most finished and best sustained characterizations have been his Don Severo in "The World and His Wife" and Jaimihr Kahn in this play. Minor Watson gave an admirable performance of Captain Woodhouse, and Duncan Penwarden, who presented a fine appearance with a white wig and moustache, gave to the role of Major Crandall the necessary dignity. Earl Lee as Henry J. Sherman brought every bit of comedy in the part to the surface. May Buckley as Jane Gerson, had a role in which she took great delight, and the audiences, of course, took great delight in May Buckley. Campbell Stratton, Alice De Lane, Mollie Fisher, Robert H. Russell, F. C. Barron, Wallis Roberts, Agatha Brown, Arnie Neal, and Carleton West completed the cast. "High Cost of Loving," 20-26. "Kick In," 27-Mar. 4.

JOSEPH J. PFISTER.

STEIN'S
ABSOLUTELY GUARANTEED
MAKE-UP

NEW STOCK HOME, UNION HILL

The Lincoln Theater, Union Hill, N. J., is the latest link in the chain of stock houses that are opening throughout the country because of the encouraging theatrical conditions now prevalent. This theater compares favorably with the best houses in the country and the inaugural performance fully accorded with the restful and pleasing surroundings that greeted the eye on the opening night, Feb. 12.

"Potash and Perlmutter," the introductory offering, was ably and entertainingly presented. Messrs. Nat S. Jerome and Joseph A. Sterling in the name roles gave highly amusing performances. Mary Frey, the leading lady, pleased in a part that was rather unwisely chosen for her introduction to local playgoers. Baker Moore's emotional acting in the character of Boris Andrieff augurs well for his future appearances here. Jack Montgomery's characterization of the exuberant Marks Pasinsky was an effective bit of comedy. Adrienne Bonnell as Irma Potash made a distinct impression by her charming stage presence and personality. This winsome little lady will become a great favorite with audiences at the new house. J. H. Doyle, besides putting on the production that was A-1 in every respect, played two different roles in its presentation. Harry Stafford played Feldman with rather indifferent success. And then, Alice Butler. Union Hill has long since decided that Miss Butler was perhaps the most popular actress that has appeared here, and on the opening night the theatergoers reiterated with floral offerings and applause what they would fain express in words. Others in the cast were George P. Marshall, Thomas Morrison, Howard Sydney, John Gordon, Dave Morris, Jane Houston, Gertrude De Mont, Grace Gould, Nellie Ray, and Belle Byers. "Under Cover" is the current week's attraction.

E. A. GREWE, JR.

"ONE DAY" IN HARTFORD

HARTFORD (*Special*).—Week of Feb. 14 "One Day" was presented by The Poli Players. Although this play has a very unpleasant reputation the stock company put it on in such a way that there was comparatively little to find fault with. Florine Farr did by far the most consistent piece of acting. Robert P. Gleckler, Eugene Desmond and Hal Briggs were satisfactory in their respective parts. Ben MacQuarrie was disguised in an absurd make up. John Ellis was absent from the cast owing to illness. Two new players appeared for the first time and both were well received. Florence Hart is the new second lady and Laura Tintle comes as ingenue. Forrest Seabury, Ada Dalton, Tom Sena and Evita Francis appeared in parts which gave small opportunity. Miss Francis has become the ingenue with the stock company in New Britain. She is a very attractive young actress and has many friends in this city who will regret her departure. "One Day" was well staged.

SEYMOUR WEMYSS SMITH.

BROWNELL—STORK, NEWARK

NEWARK, N. J. (*Special*).—The Brownell-Stork Stock company gave an excellent performance of the Kreutzer Sonata at the Orpheum Feb. 14-19. Mabel Brownell, who was associated with Bertha Kalisch in the original production, met all the requirements in portraying the role of Miriam, and gave a wonderful and artistic performance. R. Leigh Denny, as George Fiddler, played the cad to perfection. Enid Morel was also excellent as Celia. Hallett Bosworth had the proper conception of Friedlander and his change from the stern father in the first act to the kind-hearted old man in the latter part was excellent. Edna MacBeth, who is a newcomer, deserves special mention for her artistic enacting of the faithful old servant Natasha. Miss MacBeth was engaged especially for this part and it is hoped that she will remain with the company. Kate Mathew, Joseph Sweeney, Grant Ervin and Richard Gray shared honors with the balance of the company. Next week for the first time here in stock, Denman Thompson's "Old Homestead." Mr. Lawrence, who was Mr. Thompson's understudy, has been especially engaged for the lead.

GEORGE S. APPLEGATE.

Charles Hunter Padden, the young leading man, has returned to New York after long engagements in stock in the South and West.

STOCK ACTORS
WANTED FOR
S. Z. POLI'S
STOCK THEATRES
5 NEW COMPANIES
TO OPEN BY APRIL 1st
Actors in New York Call and Register. Out of Town Actors—Send in Photos and Per. Address.
JAMES THATCHER, Gen. Manager Stock Dept.
Knickerbocker Theatre Bldg., 1400 Broadway—Room 1040 Phone, 2393 Greeley

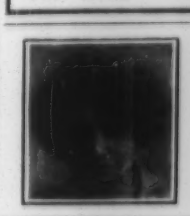
Charles Hunter Padden
LEADING MAN

FRANCES McGRATH
LEADING WOMAN
Keith's Bronx Theatre New York City

Jack Roseleigh
LEADING MAN
This Week: "The Charity Ball"
B. F. Keith's Players Hudson Theatre Union Hill, N. J.

Richard La Salle
LEADING MAN
AMERICAN THEATRE PHILADELPHIA, PA.

WELBA LESTINA
LEADING WOMAN
This Week—"OUTCAST"
WADSWORTH THEATRE NEW YORK CITY



RUTH ROBINSON
LEADING WOMAN
American Theatre Philadelphia, Pa.

DUDLEY AYRES
LEADING MAN
Management of CHAMBERLAIN BROWN Grand Opera House, Brooklyn

ROBERT HYMAN
LEADING MAN
PRINCESS THEATRE DES MOINES, IOWA

Fiske O'Hara

Management AUGUSTUS PITOU, Jr.

MARTHA HEDMAN

In "THE BOOMERANG"

Management David Belasco — Belasco Theatre

JOSE COLLINS

Address Dramatic Mirror

HORACE BRAHAM

With David Warfield — Management David Belasco

GEORGETTE LELAND

AS

THE COMTESSE DE BEAURIEN

"It pays to advertise" — ON TOUR

BLANCHE YURKA

With E. H. SOTHERN

Management MESSRS. SHUBERT

GEORGE ALISON

DADDY LONG-LEGS - - Southern Tour

Direction Henry Miller — Letters 16 Gramercy Park, New York

FREDERICK H. SPEARE

With "POTASH AND PERLMUTTER IN SOCIETY"

Management A. H. WOODS — LYRIC THEATRE

ALICE DOVEY

In "VERY GOOD, EDDIE"

PERCY HELTON

AT LIBERTY — ADDRESS GREEN ROOM CLUB

MARJORIE RAMBEAU

In "SADIE LOVE"

Direction OLIVER MOROSCO

PEGGY WOOD

MRS. DORAY in YOUNG AMERICA

Management COHAN & HARRIS
Davidson Theatre, Milwaukee, Wis.

OTTO KRUGER

MR. DORAY in YOUNG AMERICA

Management COHAN & HARRIS
Davidson Theatre, Milwaukee, Wis.

ANDREW BYRNE

Musical Director, Composer, Arranger

779 Quincy St., Brooklyn

FRED ERIC

Engaged by MR. PERCY BURTON for
Sir Herbert Tree's Shakespearean Festival

5311 N. 13th St. Bell phone, Wyoming 1653-J
Philadelphia, Pa.

JAMES L. CARHART

Maude Adams Co. Management Chas. Frohman

LOUISE MULDENER

"The White Feather"—On tour—Wm. A. Brady, Mgr.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

ADAMS, Maude (Chas. Frohman, Inc.): N.Y.C. Dec. 21—indef.

ANGLIN, Margaret (James Shesgreen): Washington, 21-26.

BARRYMORE, Ethel (Chas. Frohman, Inc.): N.Y.C. Oct. 10-Feb. 26.

BOOMERANG, The (David Belasco): N.Y.C. Aug. 10—indef.

CINDERELLA Man (Oliver Morosco): N.Y.C. Jan. 17—indef.

COMMON Clay (A. H. Woods): N.Y.C. Aug. 26—indef.

DADDY Long-Legs (Co. A: Henry Miller): Boston 7-26. B'klyn 28-March 4.

DADDY Long-Legs (Henry Miller): Waterloo, Ia., 23. Marshalltown 24. Oscaloosa 25. Ottumwa 26. Keokuk 28. Ft. Madison 29. Burlington March 1. Muscatine 2. Iowa City 3. Cedar Rapids 4. Davenport 5, 6. Moline, Ill., 7. Clinton, Ia., 8.

DITRICHSTEIN, Leo (Cohan and Harris): N.Y.C. Nov. 10—indef.

DREW, John (Chas. Frohman, Inc.): Parsons, Kan., 23. Kansas City, Mo., 24-26. St. Joseph 28. Omaha 29-March 1. Des Mines, Ia., 2. Cedar Rapids 3. Davenport 4.

ETERNAL Magdalene (Co. A: Selwyn and Co.): Boston 1-26. N.Y.C. March 6-11.

ETERNAL Magdalene (Co. B: Selwyn and Co.): St. Louis 20-26. Kansas City 27—March 4.

ETERNAL Magdalene (Co. C: Selwyn and Co.): Augusta, Ga., 23, 24. Charleston, S. C. 25, 26. Savannah, Ga., 28, 29.

EVERYWOMAN (Henry W. Savage): Mexia, Tex., 23. Waco 24, 25. Temple 26. Bryan 28. Brenham 29.

EXPERIENCE (Wm. Elliott, Comstock and Gest): Springfield, Mass., 21-26.

EXPERIENCE (Wm. Elliott, Comstock and Gest): Chgo. Dec. 24—indef.

FAIR and Warmer (Selwyn and Co.): N.Y.C. Nov. 6—indef.

FAVERSHAM, William (Leonard L. Gallagher): Grand Rapids, Mich., 22, 23. Kalamazoo 24. Jackson 25. Ann Arbor 26. Cleveland 28-March 4.

FEAR Market (H. G. Fiske and Geo. Mooser): N.Y.C. Jan. 26—indef.

FERGUSON, Elsie (Charles Frohman and Klaw and Erlanger): N.Y.C. Jan. 31—indef.

FISKE, Mrs. (Corey-Williams and Riter, Inc.): N.Y.C. Jan. 18—indef.

FOOL There Was: Cleveland 21-26.

FORBES-Robertson, Sir Johnston: Little Rock, Ark., 23. Hot Springs 24. Memphis, Tenn. 25, 26. Jackson 28. Nashville 29-March 1. Louisville, Ky., 2-4. Lexington 6, 7. Evansville, Ind., 8.

FRECKLES (Southern: B'way Amuse. Co.): Strawn, Tex., 24. Hurber 25. Jacksboro 26. Wichita Falls 28. Vernon 29.

FRECKLES (Western: B'way Amuse. Co.): Lehi, U., 23. Richfield 24. Salina 25. Mt. Pleasant 26. Spanish Forks 28. Heber 29.

GEORGE, Grace: N.Y.C. Sept. 28—indef.

GILLETTE, William (Chas. Frohman, Inc.): Rochester, N. Y., 22, 23. Pittsfield, Mass., 24. Hartford, Conn., 25, 26.

GREATEST Nation (Wm. Elliott): N.Y.C. 28—indef.

HACKETT, James K., and Viola Allen: N.Y.C. ?—indef.

HEART of Wetona (Chas. Frohman - David Belasco): Balto. 21-26. N.Y.C. 28—indef.

HILLIARD, Robert: N.Y.C. Jan. 11—indef.

HIT-the-Trail Halliday (Cohan and Harris): N.Y.C. Sept. 13—indef.

HOBSON'S Choice (Messrs. Shubert): N.Y.C. Nov. 2—indef.

HODGE, Wm. (Lee Shubert): Boston 14—indef.

HOLMES, Taylor (Joseph Brooks): Chgo. Nov. 7—indef.

HOUSE of Glass (Cohan and Harris): N.Y.C. Sept. 1—indef.

HUMAN Soul (J. A. Schwenk): Minneapolis 21-26. Salt Lake City 28-March 4 Portland 6-8.

ILLINGTON, Margaret (Selwyn and Co.): Shreveport, La., 23. Texarkana, Tex., 24. Hot Springs, Ark., 25. Little Rock 26. Memphis, Tenn., 28, 29.

IN Old Kentucky (Philip H. Niven): N.Y.C. 14—indef.

IRVING Place Theater: N.Y.C. Sept. 1—indef.

IRWIN May: St. Paul 24-26.

IT Pays to Advertise (Cohan and Harris): Prov., R. I., 21-26. Springfield, Mass., 28-March 4. Hartford, Conn., 2-4. Prov., 6-11.

IT Pays to Advertise (Cohan and Harris): Boston Jan. 17—indef.

IT Pays to Advertise (Cohan and Harris): Austin, Minn., 23. Albert Lea 24. Ft. Dodge, Ia., 25. Mason City 26. Marshalltown 28. Iowa City 29. Grinnell March 1. Oskaloosa 2. Des Moines 3, 4.

JUST a Woman (Messrs. Shubert): N.Y.C. Jan. 17—indef.

JUSTICE (Corey-Williams-Riter): New Haven, Conn., March 2.

KICK In: Cleveland, 21-26.

MAKING Good (Roberts, Worth McCollough): St. Louis 20-26. Chgo. 27-March 4.

MAUD, Cyril: Toledo, O., 24-26.

MELODY of Youth (Jas. K. Hackett and Geo. C. Tyler): N.Y.C. 16—indef.

NEW Henrietta (Jos. Brooks): N.Y.C. 21-26.

O'HARA, Fiske (Augustus Pitou, Jr.) Balto. 21-26.

OHIO Lady (Klaw and Erlanger and Geo. C. Tyler): Chgo. 7—indef.

OMAR the Tentmaker (Tully and Buckland): Detroit 21-26. Toledo 27-March 1. Findlay 2. Ann Arbor, Mich., 3. Lansing 4. Battle Creek 6. Grand Rapids 8, 9.

ON the Rio Grande (Chas. Frohman, Inc.): Allentown, Pa., 26. Pittsburgh 28-March 4.

ON Trial (Cohan and Harris): Pittsburgh 21-26. Detroit 28-March 4.

OUTSIDER, The: New Britain, Conn., 28.

PAIR of Silk Stockings (Winthrop Ames): Chgo. Jan. 9—indef.

PAIR of Sixes (Co. B: H. H. Frazee): Phila., 21-26.

PAIR of Sixes (Special: H. H. Frazee): Kansas City, Mo., 20-23. Taylorville, Ill., 28. Vandalia 29. Effingham March 1. Mattoon 3. Paris 4.

POLLYANNA (Klaw and Erlanger and George C. Tyler): Phila. Jan. 24—indef.

POTASH and Perlmutter (A. H. Woods): Omaha 20-23.

POTASH and Perlmutter (A. H. Woods): Emmettsburg, Ia., 23.

POTASH and Perlmutter in Society (A. H. Woods): N.Y.C. Oct. 21—indef.

ROBSON, May (Klaw and Erlanger): St. Paul 20-23.

ROLLING Stones (Selwyn and Co.): Boston 7—indef.

RUGGLES of Red Gap (Messrs. Shubert): Chgo. 7—indef.

SEVEN Keys to Baldpate: Chgo. 13-16.

SHEPHERD of the Hills (Gaskill and MacVitty): Oxford, Ind., 23. Fowler 24. Montezello 25. Rensselaer 26. Kankakee, Ill., 27. Woodstock 28. Evansville, Wis., 29.

SHEPHERD of the Hills (Gaskill and MacVitty): Ellendale, N. D., 23. Lisbon 24. Oakes 25. Ledgewood 26. Aberdeen, S. D., 27. Redfield 28. Doland 29.

SINNERS (Wm. A. Brady): Phila. Jan. 17—indef.

SKINNER, Otis (Chas. Frohman, Inc.): N.Y.C. Dec. 27-Feb. 26. Montclair, N. J., 28. Poughkeepsie, N. Y. 29. Syracuse March 1. Erie, Pa., 2. Ft. Wayne, Ind., 3. Grand Rapids, Mich., 4.

SOLDIER of Japan (Oscar Graham): Livingston, Tex., 23. Groveton 24. Trinity 25, 26. Cooledge 28.

SOME Baby (Henry B. Harris, Est.): B'klyn 21-26.

SOTHERN, E. H. (Messrs. Shubert): Phila. 14-March 4.

STARR, Frances (David Belasco): Washington 28-March 4.

TRAIL of the Lonesome Pine (Gaskell and MacVitty): Kankakee, Ill., 23. Fairbury 24. Lafayette, Ind., 25. Muncie 26. Huntington 28. Auburn 29.

TREASURE Island (Chas. Hopkins): N.Y.C. Dec. 1—indef.

TREASURE Island (Chas. Hopkins): Washington 21-26. Balto. 28-March 4.

TWIN Beds (Selwyn and Co.): Phila. 7—indef.

TWIN Beds (Southern: Selwyn and Co.): Nashville, Tenn., 22, 23. Chattanooga 24. Birmingham, Ala., 25, 26. Montgomery 28. Columbus, Ga., 29.

TWIN Beds (Special: Selwyn and Co.): St. Louis 20-26. Cinti. 28-March 4.

TWIN Beds (Coast: Selwyn and Co.): Los Angeles 14-26. Pasadena 28. Santa Ana 29.

TWIN Beds (Middle West: Selwyn and Co.): Elwood, Ind., 23. Crawfordsville 24. Mattoon, Ill., 25. Urbana 26, Joliet 28. Streator 29.

UNCHRISTENED Woman (Oliver Morosco): N.Y.C. Oct. 9—indef.

UNCLE Tom's Cabin (Wm. Kibble): New Castle, Pa., 23. Butler 24. Johnston 25. Altoona 26.

UNDER Fire (Selwyn and Co.): Portland, Me., 21-26. Hartford, Conn., 28-March 4.

WARFIELD, David (David Belasco): Chgo. Jan. 24-March 4.

WASHINGTON Square Players: N.Y.C. Oct. 4—indef.

WEAVERS, The: N.Y.C. Dec. 14-Feb. 26. Newark, N. J., 28-March 4.

WINNING of Barbara Worth (Lambert and Yeomans): Richmond, Ind., 26.

YELLOW Jacket (Mr. and Mrs. Coburn): Jamestown, N. D., 23. Valley City 24. Fargo 25. Grand Forks 26. St. Paul, Minn., 28-March 1. Minneapolis 2-4.

YOUNG America (Cohan and Harris): Milwaukee 20-26.

TRAVELING STOCK

DOUGHERTY: Bethany, Mo., 21-23. Lamont, Ia., 24-26.

LA ROY: Bloomville, O., 21-26.

MACHAN'S Associate Players: St. Thomas, Ont., Can., 21-26.

MAXWELL: Elkins, W. Va., 21-26.

MAXWELL: Bedford City, Ind., 21-26.

NOLAN, J. Jerome: St. Claire, Pa., 21-26: Ringtown, 28-March 4.

ROBBINS: Hot Springs, S. D., 21-26.

WESSELMAN-Wood: Monroe, Neb., 21-23. Platte Center 24-26.

WIGHT Theater Co.: Stuart, Ia., 21-26. Audubon 28-March 4. Harlan 6-11.

OPERA AND MUSIC

ALONE at Last (Messrs. Shubert): N.Y.C. Oct. 19—indef.

AROUND the Map (Klaw and Erlanger): Phila. Jan. 31-Feb. 26.

BLUE Paradise (Messrs. Shubert): N.Y.C. Aug. 5—indef.

BOHEMIAN Girl: Beaver Falls, Pa., 23. New Castle 24. Franklin 25. Oil City 26.

COHAN Review, 1916 (Cohan and Harris): N.Y.C. 9—indef.

ELTINGE, Julian (A. H. Woods): Detroit 21-26. Grand Rapids 27-March 1.

GIRL Who Smiles (Times Producing Co.) N.Y.C. 14-26.

HIP, Hip, Hooray (Chas. Dillingham): N.Y.C. Sept. 30—indef.

HYAMS and McIntyre (Perry J. Kelly): Keokuk, Ia., 23. Burlington 24. Iowa City 25. Davenport 26. Rock Island, Ill., 27. Waterloo, Ia., 28. Ft. Dodge 29. Des Moines March 1. Omaha 25. Sioux City, Ia., 6. Mankato, Minn., 7. St. Paul 8-11.

KATINKA (Arthur Hammerstein): N.Y.C. Dec. 23—indef.

ME, Him and I: Pittsburgh, 21-26.

MONTGOMERY and Stone (Chas. Dillingham): Chgo. Jan. 31—indef.

NOBODY Home (Marbury-Comstock): Buffalo 21-26.

ONLY Girl (Joe Weber): Phila. 21—indef.

PASSING Show of 1915 (Messrs. Shubert): Boston 14—indef.

POM Pom (Henry W. Savage): Boston Jan. 31-Feb. 26. N. Y. C. 28—indef.

PRINCE of Pilsen (Perry J. Kelly): Green Bay, Wis., 23. Appleton 24. Neenah 25. Menominee 26. Calumet, Mich., 28. Hancock 29. Ishpeming March 1. Sault Ste. Marie, Can., 2. Sault Ste. Marie, Mich., 3. Cheboygan 4. Traverse City 6. Grand Rapids 7. Lansing 8.

PRINCESS Pat (John Cort): B'klyn 21-26. Balto. 28-March 4.

PRINCESS Pat (John Cort): Rochester, N. Y., 24-26.

PRINCESS Tra-la-la (Andreas Dippel): New Haven, Conn., 22, 23.

RING, Blanche (A. H. Woods): Chgo. 20—indef.

ROAD to Mandalay: N.Y.C. 28—indef.

ROBINSON Crusoe, Jr. (Messrs. Shubert): N.Y.C. 17—indef.

ROBIN Hood (De Koven Opera Co.): Weiser, Ida., 23. Boise 24, 25. Mountain Home 26. Twin Falls 28. Burley 29. Pocatello March 1. Logan, U., 2. Ogden 3. Salt Lake 4. Bingham Canyon 5. Provo 6.

SARI (Henry W. Savage): Memphis, Tenn., 22, 23. Greenville, Miss., 24. Jackson 25. Vicksburg 26. New Orleans 27-March 4.

SEE America First (Marbury-Comstock): Albany, N. Y., 24-26.

SO LONG, Letty (Oliver Morosco): Chgo. 13—indef.

STOP! Look! Listen (Chas. Dillingham): N.Y.C. Dec. 25—indef.

STRIL (Chas. Frohman, Inc.): N.Y.C. Jan. 10—indef.

TOWN Topics (Messrs. Shubert): Cinti, 20-26. St. Louis 27-March 4.

VERY Good Eddie (Marbury-Comstock): N.Y.C. Dec. 24—indef.

WATCH Your Step (Chas. Dillingham): Kansas City 21-26. Grand Rapids, Mich., March 5, 6.

WHEN Dreams Come True (Western: Coutts and Tennis): Detroit 28-March 4.

WHEN Dreams Come True (Coutts and Tennis): Wabash, Ind., 23. Huntington 24. Defiance, O., 25. Lima 26.

WILSON, Al. H. (Sidney R. Ellis): Lansing, Mich., 23. Charlotte 24. Kalamazoo 25. South Bend, Ind., 26. Chicago 27-March 11.

WORLD of Pleasure (Messrs. Shubert): Cleveland 21-26.

ZIEGFELD'S Follies of 1915 (Florenz Ziegfeld): Cinti. 21-26.

MINSTRELS

DUMONT'S: Phila. Aug. 28—indef.
FIELD, Al. G.: Durham, N. C., 23, Raleigh 24, Salisbury 25, Anderson, S. C., 26, Athens, Ga., 28, Gadsden, Ala., 29, Anniston March 1, New Decatur 2, Huntsville 3, Columbia, Tenn., 4.
O'BRIEN, Neil (O. F. Hodge): Haverhill, Mass., 23, Concord, N. H., 24, Portsmouth 25, Dover 26, Bangor Me. 28, Augusta 29, Lewiston March 1, Laconia, N. H., 2, Manchester 3, Portland, Me., 4.
RICHARD and Pringle (Holland and Filkins): Laredo, Tex., 23, Alice 24, Kingsville 25, San Benito 26, Brownsville 28, Corpus Christi 29.

MISCELLANEOUS

BALLET Russe: Chgo. 14-26.
LAUDER, Harry (Wm. Morris): Pittsburgh 21-26, Cleveland 28, 29, Youngstown March 1, Wheeling, W. Va., 2, Canton, O., 3, Zanesville 4, Columbus 6.
LUCEY, Thomas Elmore: Lafayette, O., 23, London 24, Catawba 25, Enon 26, New Moorefield 28, Urbana 29, Tremont City March 1, North Hampton 3, Kirkland, Ill., 6, La Crosse 7.
THURSTON, the Magician: Balto. 21-26, Wilmington, Del., 28-March 4, Phila. 6-11.

LETTER LIST

For professional first-class mail only. Circulars, post-cards and newspapers excluded. No charge except for registered letters, which will be re-registered on receipt of 12 cents. Letters will be personally delivered also on written orders or reforwarded on written instructions. Mail is advertised for two weeks, held at this office for two weeks longer, and then returned to the post-office.

WOMEN

Ballard, Edna, Roberta Bellinger, Mrs. Norris Bokam (Ethel A. Kelly), Miss Brewster, Jane Burty.
Cameron, Ella, Lizzie Chambers, Kitty Cheatham, Hortense Clement, Mrs. Clement, Margaret Curtis.
Davies, Dorothy, Elizabeth D. Davies, Lea Davis, Anna Duffey, Minnie Dupree, Helen Du Vall, Mary L. Dyer.
Ellis, Mrs. E.
Fairbanks, Gladys, Josephine Firth, Alice Fisher, Mae Franklin, E. Arline Fredericks.
Grant, E., Mrs.
Hall, Hasel M., Pauline Hall, Mrs. Helen A. Hardy, Ormitta Hawley, Hilda Hellstram, Gene Hendricks, B. H. Holbert, Warda Howard, Lois Howard.
Jackson, Suzanne, Mrs. R. C. Jenkins, Dorothy Jordan.
Lennon, Lucille, Jeffreys Lewis, Josephine Lloyd, Elsa Lorimer, Helen Lowell.
Mack, Lelia, Dorothy Maynard, Lillian Ethel Morris, Martha Morton.
O'Brien, Margaret.
Parch, Masie, Natalie Perry, Maud A. Powell.
Ryan, Mona D.
Seymour, Lillian, Mrs. Lou J. Smith, Ada Sterling, Lillian Sterling.
Tewksbury, Violet A., Olive Thomas, Madge Tyrone.
Vale, Louise.
Waddell, Gladys, Emily Ann Wellman, Adele Wilburn, Louise Woods.

MEN

Amrose, Willis, George Arkin.
Barnum, George W., C. C. Burnison.
Carlton, Harry C., John L. Clark, Charles L. Crain.
Davett, Mr., Gordon De Main.
Eaton, Elwyn, Harry A. Evans, Thomas D. Evans.
Fagan, Barney, Daniel J. Fendell, Olin Finney, Arthur Forrest.
Galvin, James A., Sam Golden, Jere Grady, Gilbert Gregory.
Hammond, C. Norman, Mark Harrison, Will S. Hart, Joseph P. Healy, Francis Hoyt.
Jackson, Selmer, Henry Jewett.
Kellard, Ralph, Bryce Kennedy, Royden Kleth.
La Soir, George, M. Landes, M. B. Leavitt, Chester A. Lee, Murray Livingston.
Marnello, Lawrence Marston, Edward Martindell, J. H. McCurry, J. McGrath, Armand Meinotte, R. Merville, Edward S. Metcalf, Schnitz Moore.
Nixon, Wm. J.
Odhner, M.
Pangborn, Franklin, Walter Percival, Chas. Peyton, Tyrone Power.
Robinson, Thomas, O. Roth.
Sagerson, F. P., Harry S. Sheldon, Richard Simpson, J. P. Slocum, Phil Smith, Edward Sorogab, John Stokes.
Tannehill, Frank, Vale Travers, Arthur Vinton, Wainwright, Wm. B., Charles Wellesley, A. Wentworth, Carl Winter.

FIRST TIME PLAYS

Lou-Tellegen's "A King from Nowhere," Paul Ker's "Pietro's Song," Albany, N. Y.

ALBANY, N. Y. (*Special*).—Lou-Tellegen appeared at Harmanus Bleecker Hall Feb. 11, 12 in the premiere performances of "A King from Nowhere," a romantic comedy-drama by J. and L. Du Rocher McPherson. Mr. Lou-Tellegen as the star made an imposing hero, and won considerable success, the leading role being admirably adapted to his manly personality.

The action of the play takes place in the time of Henry VIII, of England. Mr. Tellegen interprets the character of Godred, a Celtic knight, who, by his reputation for wit, not only becomes imprisoned in the tower, by order of the irate king, but also establishes himself in the affections of Lady Margaret, the most beautiful woman in the English court, whom King Henry VIII. had been unfailingly attempting to capture for himself. The drama is a satire on kings, and on the pompous but meaningless court life. Sidney Greenstreet as the king won a distinct hit, and shared honors with the star. Miss Olive Tell as Lady Margaret also won favor.

At Harmanus Bleecker Hall Paul Ker appeared in the opening performances of "Pietro's Song" Feb. 14-16. The play, which is the work of Arba Blodget, has been written for the purpose of giving Mr. Ker an opportunity to display his ability as a comedian and a singer. He was favorably received, especially in his song numbers. The scenes of "Pietro's Song" are laid in an old-fashioned barber shop in a side street near the Metropolitan Opera House, and in the flat of a manicure in the Bronx. The leading character is Pietro Fortunato, a new-made citizen of Italian birth, who harbors the dream that he needs but the public hearing of his voice to prove to the world that it has erred in giving its highest vocal honors to Caruso. Pietro secures employment in the barber shop, so as to be near the Metropolitan, hoping that he may come in contact with those whose duty it is to pass upon the merits of ambitious singers. In the end Pietro, after undergoing hardships, develops fine qualities, and realizes that there are bigger, and more desirable things than dreams. The cast supporting the star proved efficient, and included Beatrice Prentice, Edouard Durand, George Henry Trader, Antonio Asher, Sidney Riggs, Leslie Hunt, and Mary Sullivan.

Joe Weber's musical comedy, "The Only Girl" Feb. 17-19.

GEORGE W. HERRICK.

BALTIMORE

"The Heart of Wetona" Formerly "The Girl" and then "Oklahoma"

BALTIMORE (*Special*). — Baltimore can congratulate itself upon being given the opportunity to pass judgment on the new joint production of Belasco and Frohman, which began its engagement at the Academy on Monday night prior to its appearance at the Lyceum in New York. The new play, "The Heart of Wetona," has had a varied career to date. The new play, which is the work of George Scarborough, was first tried out under the title of "The Girl" in Atlantic City last Fall, and as late as two weeks ago was known as "Oklahoma." It is evident that the number of vicissitudes through which it has passed have proved a blessing, for as the play now stands it will likely achieve quite a success. The new play has the added advantage of being interpreted by one of the best-balanced casts which have graced the Academy's stage in a couple of years. Lenore Ulrich as the Indian girl, Wetona, gives by far the best work of her career. It places her several rungs higher on the ladder to lasting fame. Lowell Sherman, who was seen here earlier in the season in "The Eternal Magdelene," has the role of the lieutenant. Sherman's work has improved by leaps and bounds. John Miltern also scored, and William Courtleigh is again seen in a masterly delineation of an Indian chief. The play is splendidly staged under the personal direction of Mr. Belasco. The audience on the opening night was very distinguished and filled the house, the occasion being the benefit for St. Agnes's Hospital. "Treasure Island" Feb. 28.

Those who like the good old Irish romantic comedies cannot afford to pass up a visit to Ford's this week, where Flake O'Hara is appearing in "Kilkenny," by Augustus Piton, Sr. The piece was received very enthusiastically by an audience which was especially numerous in the upper portions of the house. "Princess Pat" week Feb. 28.

Thurston, the magician, is back for his annual visit at the Colonial.

Mr. Harry Henkel, manager of the Academy, had Evans Williams for a recital at the Academy afternoon Feb. 24. In connection with the Williams's engagement, it is interesting to note that the Lyric management have also announced a recital by John McCormack night March 2.

The Boston Symphony gave the fourth of their series of concerts at the Lyric Feb. 16, as usual playing to a S. R. O. The programme included the unfamiliar Liszt symphonic poem, "That Which is Heard on the Mountain," which proved to be a very beautiful and inspiring bit of writing. The exquisite Leonore Overture was given an unusually good reading. Anton Weltik was the soloist.

The Newman Travel Talks have proved so popular that Mr. Newman repeated his talks on Brazil and Argentine at Albaugh's Feb. 22. He will give a talk on "Darkest Africa" Feb. 29.

Lowell Sherman, the first leading man connected with the local Poli Stock company, is receiving his usual ovation at the performances of "The Heart of Wetona" at the Academy. There is a persistent rumor that Sherman will be selected to head the Poli company when that organization inaugurates its Summer season at the Academy in the Spring.

Miss Margery Maude, whose exquisite performance in "Paganini" furnished one of the triumphs of the season in individual acting, was much entertained while in Baltimore. Her father, Sir Cyril Maude, has several friends in town, and they lavished attentions on his talented daughter.

The interest of the week of course centered in George Arliss and "Paganini" at Ford's. Paganini is Arliss, and Arliss, Paganini, which literally translated means that without Arliss Paganini would be quite out of the question. Miss Margey Maude as Charlotte Watson scored one of the most emphatic successes of the local season. No more beautifully shaded and exquisitely tempered performance has been witnessed in Baltimore this year. Mrs. Arliss also gave a delightful study of Lady Strangeford. The play scored a real success.

The new operetta, "The Masked Model," is good and bad in spots. The music is its greatest asset. Donald McDonald, Katherine Galloway, Mary Robson, and Texas Guinan helped tremendously in giving the entertainment what snap and charm it possessed.

The bills at the Maryland during the last couple of weeks have about reached the limit of mediocrity. The management engages one staggering headliner, and surrounds them with such poor material as to utterly erase the excellent impression contributed by that one act. Mrs. Langtry's sketch was extremely good; in fact, one of the best seen at the Maryland this season. The remainder of the bill was so poor as to elicit no comment whatever.

I. B. KREIS.

NEW HAVEN

NEW HAVEN (*Special*).—A new comedy-drama from the pen of Charles Carver had its first performance on any stage at the Hyperion, New Haven, Monday, Feb. 21. It is a play of New England life, but with characters such as one may find in the rural districts of New England at the present time. Mr. Carver played the leading role and was supported by the regular members of the permanent players at the Hyperion. It is understood that several of the prominent New York producers will look over the new play.

SEYMOUR WEMYSS SMITH.

MRS. JACQUES MARTIN
"DADDY LONG-LEGS" Management Henry Miller

EVA FALLON
WITH "THE PRINCESS PAT"
Management John Cort

FRED GRAHAM
Specially Engaged by Mr. Belasco for the New Warfield Play
Address FRIARS' CLUB

LENORA NOVASIO
"THE PRINCESS PAT" Cort Theatre, New York

FRED NIBLO
In "HIT-THE-TRAIL HOLLIDAY," By George M. Cohan
Management COHAN & HARRIS ASTOR THEATRE

HAZELL COX
"AROUND THE MAP" Management KLAW & ERLANGER

EDWARD JAY MACKAY
Disengaged
23 West 44th St.

JOHN T. MURRAY
WINTER GARDEN PRODUCTIONS Sole Representative M. S. BENTHAM

MAY BUCKLEY
Shubert Theatre St. Paul, Minn.

AL. H. WILSON
MANAGEMENT SIDNEY R. ELLIS
KNICKERBOCKER THEATRE BUILDING 1402 BROADWAY, NEW YORK

MABEL ELAINE
In "TOWN TOPICS"

JOSEPH A. DEMIER
". . . A clever young juvenile actor. . . ."
—*New York Press.*
INVITES OFFERS
Address care DRAMATIC MIRROR

MONTAGU LOVE
DISENGAGED Tel. 797 Bryant

ANN MURDOCK
Direction CHAS. FROHMAN

FOUNDED IN 1884

American Academy of Dramatic Arts

AND EMPIRE THEATRE DRAMATIC SCHOOL

BOARD OF TRUSTEES:

FRANKLIN H. SARGENT, President

DANIEL FROHMAN JOHN DREW

AUGUSTUS THOMAS BENJAMIN F. ROEDER

A PRACTICAL TRAINING SCHOOL FOR THE STAGE

Connected with Mr. Charles Frohman's Empire Theatre and Companies

For Catalogue and information apply to

THE SECRETARY, Room 141, Carnegie Hall, New York

ALVIENE SCHOOL OF DRAMATIC ARTS

EST 20 YEARS

DRAMA COMEDY ELOCUTION ORATORY

MUSICAL COMEDY AND LIGHT OPERA

PHOTO PLAY EXPRESSIVE ARTS ETC.

DANCING ALL STAGE CLASSIC BALLET ETC.

TECHNICAL AND PRACTICAL COURSES

EACH DEPARTMENT A DISTINCT INSTITUTION IN ITSELF

Our own Students Theatre and Stock Co. (assures actual New York Public Appearances)
Claude M. Alviene, Principal, and a large faculty of Directors and Instructors.

Former pupil celebrities: Hazel Dawn, Nora Bayes, Annette Kellermann, Laurette Taylor, Mlle. Dazie, Gertrude Hoffman, Ethel Levy, Joseph Santley, Harry Pilcer, Harry Clark, Taylor Holmes, Barney Gilmore, Mary Fuller, Marie and Florence Nash, Barbara Tennant, Dolly Sisters, Lillian Walker, Violet Messereau and others. Write for catalogue. Address Secretary. Mention study desired. "ALVIENE SCHOOLS," 225 W. 57th Street, near Broadway, New York City

THE NATIONAL CONSERVATORY OF

DRAMATIC ART, ELOCUTION and ORATORY

OPEN THE YEAR ROUND UNDER THE DIRECTION OF **F. F. MACKAY**

Special Attention given to Course for Teachers of Elocution and Physical Training. Actors Coached in Special Characters and All Dialects. OFFICE HOURS, FROM 9 A. M. TO 8 P. M.

Send for Prospectus. 19-23 W. 44th St., near 5th Ave., NEW YORK, N. Y.

WRITE TO-DAY FOR **THE ART OF ACTING** BY F. F. MACKAY

"'Tis full of solid wisdom for the student of our Art."—Edwin Booth. Price, $5.

SAFETY FIRST is preparation and prevention. Before you decide where to receive your education for the stage, inform yourself about Mr. Lester Alden's methods and results, and be convinced that he does things worth while for his students.

Special 3 months' Test Course, $50.00. Write for free illustrated "Folder of Facts"

The ALDEN SCHOOL OF DRAMA, Suite 322 Kimball Hall, Chicago, Ill.

Beverly Sitgreaves

LA SABBATINI in "THE GREAT LOVER"
LONGACRE THEATRE
Will accept pupils
In Acting, English and French Diction, Coaching, &c.
Address 129 W. 46 St. Tel. Bryant 3363

Elizabetta Menzeli's
Grand Opera Ballet School
Every kind of dancing acts, or spectacular work composed and staged.
Maitresse de Ballet for Ned Wayburn's "Town Topics" tone pictures
Phone Stuyvesant 3334 22 E. 16th St., N. Y.

Mr. Parson Price VOICE CULTURE
Speaking and Singing. Teacher of Julia Marlowe, Maude Adams, Marie Cahill, Grace George, Frances Starr, E. H. Sothern, Laura Burt, Doris Keane, Leona Watson and Edith Yeager. *Send for Circular.*
West 29th Street, New York

ALICE GALE
The German Mother In "TODAY"
Will Accept Pupils In
DRAMATIC ART
220 West 49th Street Tel. Bryant 1917

BIG BUSINESS IN FT. DODGE

FT. DODGE, IA. (*Special*).—May Irwin, Feb. 17; "Daddy Long-Legs," Feb. 21; "It Pays to Advertise," Feb. 25.

Max Bloom and Alice Sher in "The Sunny Side of Broadway," Feb. 10-12, showed to 7,000 people, and Manager Kennedy of the Princess states that fully 2,000 attempted to purchase tickets, but were unsuccessful. The company pleased immensely. LILLIAN M. RANKIN.

BUFFALO

BUFFALO, N. Y. (*Special*).—That gripping story, "The Heart of Wetona, its latter caption, came to the Star Feb. 14-19. The play is thrilling in spots, intensely exciting and played by an unusual company. John Miltern as John Hardin and Lenore Ulrich as Wetona, in the principal parts. William Courtleigh makes an impressive figure as Quannah, and Curtis Cooksey as Comanche Jack gives a fine bit of acting. "The Birth of a Nation" follows.

Overflow houses witnessed the "A World of Pleasure" at the Teck Feb. 14-19. An extra Friday matinee was given to meet the demand.

George Nash and Julia Hay scored at Shea's Feb. 14-19 in "The Unexpected," and topped an unusually good bill. One of the best features on the bill was Dolly Connolly in new songs, assisted by Percy Wenrich. A delight for kiddies and pleased the elders. "The Territorials Quartered," presented by E. Merian and her canine actors, was a great novelty.

Barnes and Robinson got the headline honors at the Lyric Feb. 14-19.

Al. Reeves's Beauty Show was heartily welcomed at the Gayety Feb. 14-19, and "Give Me Credit," by the star, got across. Full houses.

Hallye Nester carried off the high honors at Olympic Feb. 14-19.

"Me, Him and I" at the Majestic Feb. 14-19 drew big houses. J. W. BARKER.

NEW ORLEANS

NEW ORLEANS (*Special*).—A strong company presented "On Trial" at the Tulane Feb. 13-19. Attendance good. "Nobody Home" Feb. 20-26.

At the Orpheum, week Feb. 14-20: Billy B. Van and Beaumont Sisters, Desiree Lubowska, Erwin and Jane Connelly, Weber, Dolan and Fraser, Lewis and McCarthy, Devine and Williams, Doll, Campbell and Shaw, and the Orpheum Travel Weekly. Fair burlesque continues at the Dauphine Feb. 13-19.

Fritz Kreisler, violinist, is billed for the Athenæum Feb. 28.

The Boston Opera company and the Pavlowa Russian Ballet opened a week's engagement at the French Opera House Feb. 20.

In the moving picture field, the Crescent is offering Charlotte Walker and Theodore Roberts in "The Trail of the Lonesome Pine." The Tudor offers Florence Reed in "New York"; the Trianon, Francis X. Bushman and Beverly Bayne in "Mr. and His Soul"; the Bijou Dream presents Joseph Kilgour in "Thou Art the Man," and the Triangle, Wilfred Lucas in "Acquitted," and Charles Murray in "His Hereafter." J. M. QUINTERO.

CINCINNATI

CINCINNATI (*Special*).—During the week of Feb. 14 a most unusual condition existed in this city—in fact, one unprecedented in its theatrical history. We have two first-class houses here, and ever since the last one was built the bookings have been controlled by rival organizations. But during the week in question two companies came to town, playing these houses, and both under the control of the same producing company—the A. H. Woods company—and further, both plays were written by the same author, Willard Mack. Time was when the only Woods's plays that came to the city were the popular-priced melodramas and "rube" plays, and strange to say that is exactly the same kind of plays that are in the $2 houses this week—but they are refined melodramas now—if you please, and the "rube" play is supposed to be an artistic production with a popular Broadway star heading the cast and featured. Reference is had to "Kick In," which came to the Grand for the week, and Blanche Ring in her new comedy without music, "Jane O'Day from Broadway." "Kick In" proved a popular success, and played to fairly good business. The cast was headed by George Henry Tilton, Jr., and Margot Williams in the roles created by John Barrymore and Jane Grey. Forrest Winant was seen in his original role, and others prominent in the cast were Lou Ripley, Beatrice Noyes, John Sharkey, Joseph Slaytor, and Maidell Turner.

Miss Ring's play proved to be a real rustic comedy and while the press said it was rather weak and thin, still the public liked it to a degree. Helen Lowell, Helen Reimer, John Webster, and Al. Lydell, recently seen here in vaudeville, all made hits. Miss Lowell was sick during the week and was out of the cast for several performances, her place being taken by Mrs. Webster. Willard Mack was in town during the week.

The underlined attraction at the Grand is "The Follies," and "Town Topics" followed at the Lyric.

The most popular vaudeville headliner that ever comes to town is Irene Franklin. She headed the bill at Keith's week Feb. 13, and packed 'em in, in spite of the fact that just two weeks previously she had appeared at the Lyric, just around the corner, in "Within the Loop," and sang the same songs she did this week. Manager Royal had an unusual bill to back her up. Frederick Bowers and company and Sarah Padden and company also made hits. Sam Bernard is the headliner week Feb. 20, and week Feb. 27 comes Calve.

JOHN REDHEAD FROOME, JR.

DETROIT

DETROIT (*Special*).—The Garrick Theater is having a gala time. William Hodge in "Fixing Sister" filled the house to capacity week Feb. 7-12. "Town Topics," direct from the Winter Garden, Feb. 14-19, turned crowds away and compelled Manager Lawrence to give an extra matinee on Friday. Guy Bates Post in "Omar, the Tentmarker," current week.

At the Detroit Opera House William Gillette divided the week, Feb. 14-19, between "Sherlock Holmes" and "Secret Service." Julian Eltinge in "Cousin Lucy" follows.

McIntyre and Heath, frequent visitors, always thrice welcomed, headed the programme at the Temple Theater, Feb. 14-20, with an interesting bill. Al. H. Wilson, in "As Years Roll On," held the stage at the Lyceum, Feb. 13-19. "Hello People," week Feb. 21-26.

Among the feature films on view in Detroit Feb. 14-20 were Francis Bushman and Beverly Bayne in "A Man and His Soul" at the Majestic; Clara Kimball Young in "The Yellow Passport" at the Broadway-Strand; John Barrymore in "Nearly a King" at the Liberty, and Anna Held at Washington.

Olive Fremstad was heard Feb. 17 as soprano of the Cincinnati Symphony Orchestra.

ELSIE A. MARGNI.

SAN FRANCISCO

Helen Grantley, as we knew her on the stage, is rousing the city with charges against a Mr. Johnson. Records are showing that Miss Grantley has been in the same kind of unpleasantness in other cities.

Edward Lada, for twenty years leader of the Alcazar, has filed his petition in bankruptcy. He had quit the Alcazar and opened the Post Theater with James Post, but that venture failed.

Paul Porcasi, comedian of the Twin company, was married Feb. 8 to Miss Phyllis Greaves.

They are still hammering away at the Board of Censorship for movies. They want the Board removed.

Richard Tully and wife are in the city and expect to remain a greater part of the year. He is writing a play that will be produced at the Lyric Theater in New York.

Madame Melba expects to build a home near San Francisco, in which she will establish a school for singing to help girls who have voices but no means of study. A. T. BARNETT.

LOVING CUP TO RETIRING MANAGER

LINCOLN, NEB. (*Special*). — At the Victoria Hotel, Feb. 12, the members of the Board of Directors of the Acme Amusement company, together with the employes of all the local houses, tendered a farewell banquet to L. M. (Joe) Garman, who retired on that day as manager of the above company after ten years' active service. At this banquet Mr. Garman was presented with a beautiful silver loving cup by the Rev. Fletcher L. Wharton in behalf of the employes and associates of the Acme Amusement company. He was also presented with a beautiful chest of silver by the Acme Amusement company. Mr. Garman responded by reviewing the amusement conditions in Lincoln from the time he opened up the old Bijou Theater up to the present. He is succeeded by C. E. Ramsdell and F. D. Eager. At present Mr. Garman is undecided as to his future plans. V. E. FRIEND.

LOS ANGELES

LOS ANGELES (*Special*).—The Mason Opera House is enjoying its due popularity in the production of "The Only Girl," which is pleasing the younger generation. "Twin Beds" follows.

Mr. Behymer's Trinity Auditorium sold out for the one performance of Emmy Destinn, Metropolitan soprano, which proves the sincerity of the local music-loving public.

We congratulate the Orpheum on its clever bill, but it's the same old story of the ultra ultra in vaudeville.

Col. Quinn, owner of Quinn's Superba Theater, certainly has an eye for the artistic, judging from some of the late feature films shown in his amusement bazaar, more especially Pauline Frederick in the "Spider." J. VAN CARTMELL.

ZIP

REGISTERED U.S. PAT. OFF.

TRADE MARK

IT'S OFF

HAIR ON FACE

BODY OR UNDER ARMS positively removed with root; no electricity nor poisonous drugs; absolutely harmless and painless; write for particulars, or call for free demonstration. MME. BERTHE, 12 West 40th Street, New York

Ann Fairchild, M.D
Physician and Osteopathe
Services rendered especially to
Theatrical Clientele
resident or visiting in Boston.
420 Boylston Street, Boston, Mass.
Telephone, Back Bay 3959

RENEE JOHNSON Dramatic Department

Sweetland Workman Corporation

20 Winchester St., Boston, Mass.

BUSINESS DIRECTORY

RATES, CASH WITH ORDER.

15 Cents per agate line, single insertion. $1.75 per line, 13 times. $3.00 a line, 26 times. $5.00 a line, 52 times. 14 lines to one inch, single column. Four lines smallest space accepted. No double column space.

SCENERY

M. ARMBRUSTER & SONS.
Albert E. Armbruster. Emil G. Armbruster.
Scenic Artists.
Studio 249-251 So. Front St., Columbus, Ohio.
The Oldest and Best Studio in America. Scenery for Productions. Opera Houses and Vaudeville. First-class work guaranteed at reasonable rates.

LITHOGRAPHERS AND PRINTERS

THE STROBRIDGE LITHOGRAPHING CO., Cincinnati.— New York Office, Times Building, Times Square. HIGH-CLASS THEATRICAL AND CIRCUS PRINTING.

WANTS

RATES, CASH WITH ORDER.

20 words, or less, cost 25c. Additional words 1c. each. Four-times orders will include a fifth insertion, free of charge, on request.

EXPERT, good at dramatic dialogue, has re-written work of well-known writers, open to engagement. Address Penn, care MIRROR.

ORIGINAL musical comedy sketch specially adapted for vaudeville, twenty minutes, four males. Will dispose of outright. Address L. B., MIRROR.

READY.—Novel dramatic sketch of appeal and climax. 12 minutes. Woman, 30; character man, boy, 10. Ordinary set. A hit for right combination. Address R. Wood, 126 West 46th St., N. Y.

SUMMER stock engagement wanted. Address Charles Peyton Glocker, Treasure Island Company, Punch and Judy Theater, New York City. References Packard Exchange, 1416 Broadway.

VAUDEVILLE sketches, acts, monologs, parodies. List free. 15 great parodies for only 50c. E. L. Gamble, Playwright, East Liverpool, O.

WANT PLAY or Sketch by prominent author, specially written for YOU? Address Veritas, MIRROR office.

WANTED.—A few hours daily, competent dialogue writer, with some idea of play construction. Good compensations and opportunity. Dramatist, care DRAMATIC MIRROR.

WANTED. — Ideas, synopsis, or finished scripts for photoplays. Scenario authors are now having their day. Good ones are in demand. Why not send in yours. We'll correct, revise, develop and put them in shape for you? Dispose of them for you on a commission basis. Send stamps to cover postage on return of same if not acceptable. United Theatrical Enterprises, 124 West 34th Street, New York City.

RICHMOND ROSE FOR McCORMACK

RICHMOND, VA. (*Special*).—John McCormack, in concert at the City Auditorium night Feb. 17, delighted the largest audience of the season, some estimate the audience about five thousand. Donald McBeath, a very careful violinist, played accurately and with a distinctly good tone, was cordially applauded. Edwin Schneider, the accompanist, provided such support both to Mr. McCormack and to Mr. McBeath as soloists rarely are able to obtain, making the piano sing with them. But, in spite of the efforts of these two musicians, the concert was wholly McCormack's. From the opening number to the closing songs, not only the pit but the balcony rose at him, and when he had finished the house actually rose and remained standing, applauding and even cheering, until he came back and sang again.

Academy of Music sold out Feb. 18-19, and matinee for Crane and "all-star cast" of "New Henrietta." NEAL AND MCCONNELL.

STEIN'S MAKE-UP

ABSOLUTELY GUARANTEED

VAUDEVILLE

FREDERICK JAMES SMITH—Editor

Adele Rowland, the Dolly Sisters, Will Cressy and Valerie Bergere in New Offerings

© Augusta Glose Photo by Hall, N. Y.
MISS AUGUSTA GLOSE.
Now Presenting Her Pianologues at the Palace Theater.

VULGARITY is appearing here and there in New York vaudeville. THE MIRROR has noted its growing frequency in the past few months.

Vaudeville has never tolerated coarseness. Its success and progress have been due to its cleanliness. Any laxity regarding vulgarity will undermine the varieties.

Rigid blue-penciling is needed just now.

Adele Rowland's Songs

"The American Guilbert" was Adele Rowland's (large type) chosen billing for her vaudeville appearance at the Palace. Harry Carroll (smaller type), the composer, was at the piano.

Miss Rowland was prettily gowned, changing her costume once. Most of her songs were of the colorless kind calling for subdued shrugs of the shoulders —and little else. One was "The Sea of Love," where, we're told,

"Your chances are slim.
When you go in for a swim."

Another was of a pair of lovers and a shady nook, where "the waterfall went drip-drip-drip." She sang Julia Sanderson's "They Didn't Believe Me." And, besides, there were one or two other shrug songs.

The programme described Miss Rowland's specialty as a "repertoire of story songs." One number deserved this title and really stood out. It was a little recitative interlude of a New England maid named Ann, who came to Broadway, became Suzanne and finally Lady Ann. But she ended just plain Mary Ann. Miss Rowland did this interestingly, although there was nothing of characterization to it.

Of course Miss Rowland shouldn't bill herself as "the American Guilbert." Yvette Guilbert is an artiste of positive genius and infinite art. She sounds the depth of a song's drama and her breadth is unlimited. Miss Rowland is a pleasant little entertainer, breezy, exhilarating, self-assured—a staccato personality.

Harry Carroll, who appeared with Miss Rowland, contributed a mingling of his song hits. Carroll has a deal of personality himself and "went over" very well.

The Dolly Sisters Return

The Dolly Sisters, just now dancing atop the New Amsterdam Theater, came over to the Palace to give vaudeville its weekly uplift. Jean Schwartz, who is the husband of Yan—er—Roszika—well, anyway, he's husband of one of the Dollys, presided at the piano and vied with Harry Carroll when he played some of his song hits, which date back to "Bedelia" and "Mr. Dooley." "Bedelia" was, we recall, the first song to disturb our cerebral neurons.

The Dolly Sisters, to our way of thinking, always seem to personify the Broadway idea. For their return to the varieties they wore a lot of highly colored creations, *maison* not mentioned by the programme. First they demonstrated in detail the different walks you see on Broadway and the Avenue. Later they contributed the Cuban Rumba, with the usual snapping of the fingers and shoulder shrugs to indicate a tropical climate. And finally they did the Waltz Oriental, which wasn't very so vividly Far Eastern, after all.

Harrison Brockbank's revival of Victor Herbert's best known compositions, presented as a sort of melange of solos and concerted numbers, didn't come up to our expectations.

In the first place, an amateurish flavor was given by the special setting, distinguished by a huge medalion of the composer over the curtained door and having wreaths, with the titles of various Herbert operas, painted on the walls.

White, N. Y.
HARRISON BROCKBANK,
The Actor and Producer of The Victor Herbert Festival.

Victor Herbert's Melodies

At the opening, the singers—costumed as Herbertian characters—step through the velvet hangings of the rear door. And the familiar Herbert melodies return. There's the splendid "Sultana's Entrance" from "Algeria," with its sweep of melody; there's the tender charm of "The Gypsy's Love Song" from "The Fortune Teller"; there's the humor of "The Perfect Man" from "The Enchantress"; there's the swinging march, "The Mascot of the Troop," from "Mlle. Modiste"; and there's that finely romantic "I'm Falling In Love With Someone," of "Naughty Marietta."

All these numbers—and others—hold delightful memories. They're well worth hearing, even if sung by mediocre vocalists, as in the present offering. The concerted numbers, in particular, need attention. Mayme Gehrue, with her lively dancing, stands out of the cast, although she does little with her "Babes in Toyland" bit. The best voice apparent seems to be that of Gilbert Wilson.

Searl Allen and Ed Howard are doing "A Real Pal," one of those slender patter turns with playlet tendencies. This sort of thing is becoming decidedly popular.

Another Patter Playlet

We are given a glimpse of the exterior of the general merchandise establishment of Ellsburg, Ill. The plot—such as it is—concerns itself with the way a traveling salesman wins the sweetheart of his pal, a fellow drummer. The repartee is a bit like this:

"Do you wish to see father?"

"No, I can see far enough now."

In the end, romance is completely forgotten when they discover a dozen bottles of beer. Which, we'll admit, is a gentle touch of whimsy.

Paul Norton and Naomi Glass again offered their skit, "Before and After," with its scene in the front yard of a little suburban bungalow. It went swimmingly. Morton is an interesting exponent of variety training. He knows how to get over. And he dances nimbly. They *did* learn how to dance in the old varieties.

Will Cressy in "One Night Only"

Will Cressy revived "One Night Only" at the Palace. It is a labored comedy, far below the crisp Cressy standard.

The scene is a New Hampshire country road. The automobile of Genevieve Montmorency, star of the Elite Repertoire Company, breaks down and Hip Flitters, the village opera house manager-postmaster-bill poster-auto repairer happens along. The skit entirely consists of repartee between Miss Montmorency and Hip, gliding along this groove:

"So you're an impressario?"

"No, I'm a Methodist."

A slender story runs beneath the persiflage. It seems that Miss Montmorency's husband lives on a nearby farm. Hip, in the end, persuades the stock star to give up the stage and go back to him. So she presents Hip with the stalled "peace boat." And the climax comes when Hip inflates an automobile tire until the inner tube bursts.

Mr. Cressy is, of course, seen in the role of Flitters and Blanche Dayne is Miss Montmorency.

Dainty Marie still swings from the flying rings in midair, the while nonchalantly singing—more or less. She opens her turn in one, now using a drop curtain of her own and singing a little announcement of her work. Miss Marie's—er—art is becoming more and more substantial.

(Continued on page 18)

Victor Georg, Chicago.
MISS FANNIE BRICE,
The Comedienne Has Returned to the Varieties with New Songs.

Floyd, N. Y.

MISS VALERIE BERGERE,
Now Presenting "Little Cherry Blossom" in Vaudeville.

THE WEEK IN REVIEW

(*Continued from page* 17)

Valerie Bergere was seen at the Colonial in her latest vehicle, "Little Cherry Blossom," done by Stephen G. Champlin, the sketch writing drummer of the Bushwick Theater.

The story is very simple. The hero must get a contract from the Japanese Government for the building of a certain bridge. His rivals plot to get possession of his specifications and underbid him. Now, the hero occupied the first floor front at Cherry Blossom's Tokio home. That is, he is a roomer with Miss C. B.'s mother.

The rivals, through an American woman, try to get the papers. She steals the specifications and clever Cherry Blossom, who loves the hero, re-steals them, thus saving the day. So the hero tells her of his love just before the final curtain.

All this takes place in a colorful representation of the usual American conception of a Japanese home. Through the rear doorwoy, cherry trees in blossom are to be seen. Dramatically, we believe, it's always cherry blossom time in Japan.

Miss Bergere plays Cherry Blossom, who is addicted to American slang. She plays very vociferously. Yet we like her better in Oriental character than in Western roles.

The playlet is of wavering interest and is quite conventional. But it will probably get along because of Miss Bergere's elaborate staging.

A Bit o' Bagpiping

Jack Wyatt's Scotch Lads and Lassies offer the regular thing in Highland specialties. They vocalize such bra' ballads as "Annie Laurie," sound the bagpipes, play the base drum in acrobatic style and do the sword dance. We have a soft spot in our hearts for the martial blare of the bagpipes. So we liked Wyatt's specialty, which is distinguished by its lively dancing. But, if we had our way, the turn would have more piping and less singing.

Mignon was at the Colonial in her imitations. Just now her graphic dancing impersonation of Bernard Granville tops her mimicry.

Joseph N. Togan and Isabella Geneva are youthful tight-wire performers. They dance to that classic of Tin Pan Alley, "The Gaby Glide," cake walk and finally Togan contributes a backward somersault in midair. They have a brisk way with them and some personality.

Jack Corcoran and Tom Dingle contribute a patter and eccentric dance turn after the regulation pattern.

"I think of things too deep for you," comments the straight gentleman of the team.

"Yeh—sewer pipes," chorties the comic.

Charles and Henry Rigoletto are still doing their Sylvester Schaffer turn, a melange of magic, juggling, accordeon playing and physical culture poses, concluding with a performance on a revolving ladder, the whole being topped off with a final flourish of American flags.

Another Feminine Impersonation

Bert Savoy and Jay Brennan were Colonial newcomers. They meet in front of a canvas reproduction of the Winter Garden. One poses as a ticket speculator and the other masquerades as a slangy Broadway lady of the I-still-have-my-girlish-laughter type. He affects lurid attire, a red coiffure and a falsetto voice.

They discuss a certain lady's chances of entering the chorus.

"When they asked her what her range was, what did she say?"

"A perfect thirty-six!"

The chatter is all so-called "wise" banter. It frequently has the yellow hue of vulgarity. The turn is built on the assumption that a man, in comic feminine garb, can be as coarse as he pleases.

GOSSIP OF THE VAUDEVILLE WORLD; GOOD BUSINESS IN KEITH HOUSES

Harry Fox and Joseph Santley Coming to Palace in Musical Act—George Sidney in Lipman-Shipman Sketch

BY WALTER J. KINGSLEY.

WILSON MIZNER, in describing a famous ballroom dancer now gone away from us, remarked: "He looks to me like one of those things you find under a damp rock." Speaking of a young dramatist, Wilson averred: "He is as full of drugs as Hegeman's."

Whatever Adele Rowland's differences in a business way at the Palace, she must be handed a large bouquet for putting her act across. She scored a solid, substantial hit, for the girl has a vivid personality and an individual method that go a long way to substantiate her billing as "the American Yvette Guilbert." She looked mighty pretty, too, and dressed smartly, all of which helps much. Be not surprised if Miss Rowland is a feature in the next edition of the Ziegfeld Follies.

Charley Chaplin is said to be patterning after Harry Lauder in the matter of liberality. His largesse in New York has yet to be reported. Chaplin dearly loves "parties," and his behavior at some of them has been quite as unconventional as his comedy.

Edgar Allan Woolf can write successfully for the seven ages of man. I find on going over his list of sketches now playing that he has fitted roles to players ranging from seven to seventy years. Mrs. Thomas Whiffen is the latest and the oldest customer to whom he has given satisfaction. Her engagement at the Colonial is a highly interesting one. It's the dear girl's first time in the two-a-day, and she stands in the wings with all the enthusiasm of an ingenue and watches the different "turns."

I. Robert Samuels has sold his sealskin coat to Max Hayes, who wears it to the ringsides of our numerous fight clubs. Max almost had the big fight signed up. Hayes is one of those rare birds in show business whose loyalty in friendship is an absolutely dependable thing.

Ever since the dinner given in honor of President Wilson by the Motion Picture Board of Trade, there has been a mystery about how Harry Reichenbach succeeded in having a Gail Kane powder puff placed at each plate, including the Chief Magistrate's, when all forms of advertising had been barred. It develops that Harry, who is as foolish as a fox, slipped into the Biltmore kitchen and tipped each waiter with a five-spot to plant his Gail Kane souvenir with every guest. A few days later the press committee of the Board of Trade called a meeting to resolute against the so-called "breach of publicity ethics." The meeting was in camera, but Reichenbach heard of it and sent a letter to each member at the meeting containing another powder puff. The sense of the meeting was: "What's the use?"

Do not correct the man who says: "I ketched them hoofers at the Royal and they shown me some *act*. Pencil 'em in, kid." He probably owns a high-powered motor car and a country place.

Elsie Pilcer, the pretty sister of Harry Pilcer, is at the Alhambra this week, as half the team of Pilcer and Douglass. Harry has taught his sister new dances and outfitted her with a fine wardrobe. "Not less than $3,000 of the Pilcer savings went into the costumes, and they look it," says Harry. Miss Pilcer is a clever performer. The Broadway mob is waiting for her Palace bookings in order to get a line on her work.

Eddie Darling has framed an "International Bill" for the Orpheum on March 20. Carrie De Mar will represent America, Josie Heather England, and Juliette Dika France.

Keith's Royal Theater is the bonanza of the Bronx. Turnaway business rules there twice daily and the big stars are taking time there with willingness. Belle Baker is featured this week and Belle Blanche will be the topliner next week. The Royal carries a large advance sale, which is unusual in vaudeville, and the general air of prosperity reflects credit upon Manager Egan and his booking associate, I. Robert Samuels.

At reduced prices the Colonial is turning them away. Twice as many seats could easily be sold at any performance. It all goes to show that big-store bargain methods make business in the theater as well as down in the shopping district.

When Harry Fox and Joseph Santley go into vaudeville this Spring they will be assisted by four of the prettiest girls in "Stop, Look, and Listen." Their initial booking is the Palace for May 29. Georgie O'Brien is handling this promising new number.

Joseph Maxwell has put together an amusing feature called "Madame De Trim's Reducing Parlor." Estelle Churchill will head a big company, including fifteen girls. The first big-time showing will be at the Royal on March 6.

George Sidney is booked for the Alhambra Feb. 28, in a sketch by Clara Lipman and Sam Shipman. It is, of course, a comedy offering.

The big batteries of telephones placed in the Palace Theater smoking room and ladies' room have been greeted with delight by Palace patrons. There are two cozy telephone rooms each containing six soundproof booths and at intermission they are worked overtime. There are attendants to take and deliver messages during the performance and the innovation is one of the most successful in the eventiy history of this tremendously popular theater. It was E. F. Albee who planned this telephone installation for the convenience of patrons.

Edward Everett Pidgeon is putting the old pep back into Reisenweber's. The entertainment is exceptionally good and there is a swing and go about the place that reflects the recourceful showman. This is a Hawaiian year and Eddie has discovered the most learned and voluptuous dancer of this type that ever came from Honolulu. It is interesting to note that the prettiest and cleverest girl in the cabaret is Alma Braham, grand-daughter of the famous composer of Harrigan and Hart successes, Dave Braham. Little Miss Braham is but nineteen. She is talented and pretty and decidedly ambitious, so much so that she spends her days studying dancing with Kosloff.

J. J. Shubert heard so much of Clifford and Mack at the Royal that he went to the Bronx to watch their performance last week. They are a coming pair.

Dolly Hackett, "the prettiest girl in vaudeville," is at the Royal this week. Morrissey and Hackett have been registering success all over the Keith Circuit. Dolly Hackett came from the screen to the speaking stage, thus reversing the usual order of procedure.

The Dolly Sisters remain another week at the Palace, where the geschaeft is simply wonderful. An empty chair out front worries the Dollys, who estimate their popularity by the box-office statement. They have no illusions. If business is big, they are going great, but no amount of applause reconciles them to a light house. The young men who take lessons in salesmanship ought to get their eye teeth cut by trying to sell ad space to Jenny Dolly. I don't think that Charlie Schwab himself could sell her anything that she didn't have to have. Her business acumen is almost uncanny.

Jules Delmar, wearing his Mona Lisa smile and his red carnation is back in the United Booking Offices. If anyone was ever really as happy as Delmar looks sometimes, what a great old world this would be.

FLORENCE REED IN "THE PINK RUBY"; "WAR BRIDES" FOR LONDON?

Elsa Ryan Gets "Rosalind"—Dave Stamper to Appear with Adele Rowland—Woolf Sketch for Minnie Dupree

Florence Reed is to appear for a brief season in the varieties under the direction of M. S. Bentham.

Miss Reed is now playing a special stock engagement in St. Louis. At the close of her season and before resting for the Summer, Miss Reed will be seen for a few weeks in "The Pink Ruby," a new playlet of the underworld by John Willard. Miss Reed appeared in the sketch at a recent Twelfth Night Club affair.

Malcolm Williams will appear in vaudeville with Miss Reed.

Alla Nazimova is likely to take Mrs. Marion Craig Wentworth's now famous war playlet, "War Brides," to London. Preliminary negotiations are said to have been made.

Just how "War Brides," which presents a vigorous if idealistic argument against war, could be changed to permit of presentation in the English halls, is a problem. Possibly Mme. Nazimova will attempt to present the one-act drama in its original form.

Negotiations for the English presentation were started some months ago. The first offers were declined on the other side.

Elsa Ryan is to appear in vaudeville in Sir James M. Barrie's fantasy, "Rosalind."

The Charles Frohman Company has consented to release "Rosalind" for the two-a-day. The fantasy was used early this season by Marie Tempest, in connection with the revival of "The Duke of Killicrankie." M. S. Bentham will direct Miss Ryan's tour.

Currents of temperament eddied and back-fired most all last week at the Palace, where Adele Rowland and Harry Carroll appeared in a song and piano specialty. When the smoke cleared, it was learned that Miss Rowland and Mr. Carroll would not continue after the single week. Instead, Mr. Carroll will be seen in the varieties with Anna Wheaton.

Miss Wheaton and Mr. Carroll will open their tour at the Chicago Palace on March 6. M. S. Bentham directs the tour.

Adele Rowland will next try the varieties with Dave Stamper, the composer and contributor to the "Ziegfeld Follies" and "Midnight Frolic."

Edgar Allan Woolf is at work upon a dramatic vehicle for Minnie Dupree, who will shortly return to vaudeville.

Robert Dempster will, it is expected, appear as leading man for Miss Dupree in the playlet. Mr. Dempster was seen with Miss Dupree in "The Road to Yesterday," it will be recalled, and has been seen prominently in many Broadway productions.

Grace La Rue's Recital Tour

Grace La Rue is quietly following out her ideas along recital lines. Recently she successfully gave a programme of songs at the Little Theater in Philadelphia. The enthusiastic comments of the Philadelphia reviewers gave Miss La Rue added enthusiasm.

So she decided to postpone her vaudeville bookings for the present and try further recitals. Quite unknown to Broadway, Miss La Rue has recently given six concerts through Pennsylvania, including recitals in Harrisburg and Wilkes-Barre. Andreas Dippel is interested, it is said, in Miss La Rue's concert tour.

Under present arrangements, Miss La Rue will give a recital at the Longacre Theater on Sunday, March 12.

Miss La Rue, it is reported, may be seen in a light opera next season under the Dippel management.

Mrs. Thomas Whiffen, now in her seventieth year, is at the Colonial Theater this week in Edgar Allan Woolf's latest playet, "The Golden Night." Mrs. Whiffen broke in the sketch in Hoboken last week, the unusual reception winning it immediate bookings at the Colonial. "'The Golden Night' has a point of unusual novelty," confides Mr. Woolf. "Mrs. Whiffen is playing the longest role I ever wrote in a vaudeville playlet, and I've never had such a charming star. You should have seen her on the opening night in Hoboken. She gave an amazingly sure performance."

Sophie Tucker resumed her tour of the Keith houses at the Alhambra Theater, on Monday, following a week's rest. Miss Tucker felt that her voice needed a brief rest.

Maxine Elliott for Varieties

Maxine Elliot, now doing "her bit" in a war hospital somewhere in France, will appear in vaudeville in a few months. M. S. Bentham made several cable offers to Miss Elliott and, while the proposition could not be accepted at the present moment, the star will, it is expected, come over in the Spring.

Blossom Seely, it is rumored, will shortly leave "Stop, Look, and Listen" at the Globe theater. Miss Seely will return to vaudeville.

Augusta Glose came to the Brooklyn Prospect Theater last week. Her programme included two new numbers, being presented for the first time.

Miss Glose is at the Palace this week.

William Gaxton is at the Royal theater this week in "A Regular Business Man," John Stokes' little comedy once used by Douglas Fairbanks and Henry Woodruff. Mr. Gaxton has recently been appearing in a two-act with Anna Laughlin.

A new portrait, in oils, of Trixie Friganza in Indian make-up has been hung on the Colonial theater main stairway.

Noel Travers and Irene Douglas have been routed in the Keith Eastern theaters in Edgar Allan Woolf's playlet, "Meadowbrook Lane."

Mrs. John C. Rice (Sally Cohen) is planning to return to the stage.

The Orpheum's Star Season

The Brooklyn Orpheum theater is having a noteworthy season. This week Irene Franklin tops the bill, with Lillian Russell scheduled for next week's headliner. Other coming stars are: March 6, Weber and Fields; March 13, Ruth St. Denis and company; March 20 International headline bill, every act representing a different country, including the United States and Brooklyn.

AUGUSTA GLOSÉ

The Original Pianologue Girl

In Character Impersonations and Original Pianologues

AT B. F. KEITH'S PALACE THEATRE—This Week

GOSSIP

The band of the Hamburg-American liner, *Vaterland*, interned at its Hoboken pier, has been booked on the Marcus Loew time. The band, which numbers fifteen musicians, opened at the New York Orpheum on Thursday, Feb. 24.

Stephen G. Champlin, the playwriting drummer of the Bushwick Theater and the author of Valerie Bergere's vehicle, "Little Cherry Blossom," seems to keep his spare moments pretty well occupied. Mr. Champlin confesses to having written thirty-five long and short plays. One four-act drama, "Sauce for the Goose, Sauce for the Gander," will shortly be produced, it is expected. Besides "Little Cherry Blossom," Mr. Champlin has had two sketches produced, "Adam Killjoy" and "Sherlock, Jr."

Negotiations to bring over Van Hoven, "the mad magician," and Lily Lena as a vaudeville team have fallen through, since the salary named was pronounced too high by the "powers that be." Van Hoven is now dickering as a single for a limited season. He is said to be asking something like a thousand a week. If Van Hoven should come over, he would return to England in June, to fulfill contracts with the Moss interests.

Mercedes Crane, who claims to be the original "Mercedes," is likely to be seen shortly on the big time in the East, booked by Harry Weber. Mercedes Crane recently came into prominence on the Pantages time when Mercedes, known to Keith vaudeville, started legal proceedings to stop Miss Crane's use of the name. Miss Crane does a piano playing "telepathy" turn, said to be quite similar to the work of Mlle. Stantone of the Mercedes specialty.

Julia Dean entered vaudeville at the Palace Theater this week in a new playet, "Marie-Rose," written by John Willard, the actor-author who wrote "The Green Beetle," "The Red Hate" and "The Blue Diamond." "Marie-Rose" is a melodrama of the war, with a scene at an army aviation "in 1917." Supporting Miss Dean are George G. Roberts, Charles White, Bert Robertson and H. A. McCallum. Joe Hart is making the production.

M. S. Bentham is arranging for the appearance over here of Athos and Read, an English team of acrobatic skaters.

A. P. Kaye, who recently appeared in a cockney role in "The Ware Case," will be seen in vaudeville in a comedy war playlet, "Tommy's Bit," written by Le Roy Clemons and Jacqueline Blaney Leigh, Mr. Kaye playing a wounded cockney soldier.

M. S. Bentham is arranging for Jules Raucourt, a former dancing partner of Gaby Deslys on the other side, to dance over here with Billy Allen. Mr. Raucourt is now in New York.

Bonnie Thornton, of James and Bonnie Thornton, is seriously ill with pneumonia at the Hotel University.

Bare toes only were permitted during the appearance of Ruth St. Denis in Boston last week. Tights were ordered by Mayor Curley and Censor Casey, who felt that the morals of Boston were endangered.

Robert L. Dailey, now touring in "Our Bob," and Genevieve Cliff, being presented by Joe Hart in "A Breath of Old Virginia," were married at Fort Worth, Tex., on Tuesday, Feb. 15.

Clifford T. Ivins corrects a statement made in last week's MIRROR report of the Chicago theaters. Lelia Shaw's vehicle, "A Truthful Liar," was mentioned as being the work of Fred J. Beaman. Mr. Ivins states that he is a co-author. Mr. Beaman, he says, collaborated in that he touched up the final manuscript and placed the sketch with Miss Shaw.

A judgment for $416.63 was taken on Feb. 19 by default in the City Court, this city, against the Ruth St. Denis company, in favor of the McBride Printing Company, show printers, of Los Angeles, Cal. The plaintiff alleged it performed services for the defendant in Los Angeles, in December, 1915, and that a balance of $397.10 was due, with costs.

Roxy La Rocca sails for England on Feb. 26 on the *Nieuw Amsterdam*.

Jimmie Casson, lately appearing with Betty Bond, is to soon be seen with Dorothy Earle.

Tom Lewis has shelved his single and joined forces with Dan Quinlan. He will don burnt cork and appear with Mr. Quinlan in a skit called "Preparedness."

Nora Bayes is vacationing at Palm Beach, Fla.

Laddie Cliff is producing a musical skit, "After the Hunt," in which he will be assisted by Dorothy Maynard and Norman Blume.

Alexander and Scott are playing the Loew time.

Lydia Barry has been forced to take a brief rest, due to a strained ligament.

Ernest Ball, who recently cancelled his vaudeville route, has been persuaded to play a few dates. He opened at Keith's in Columbus.

THE LONDON HALLS

LONDON, (*Special*).—Mme. Sarah Bernhardt, who is now on a short provincial tour, has arranged with the Moss Empires, Ltd., to give a series of flying matinees at various of the company's halls. On March 28, and the three following week-days, she will appear in Birmingham, Liverpool, Leeds and Cardiff in "Du Theatre au Champ d' Honneur."

Will Oliver, for years a variety agent, died on Feb. 1, at the age of 63, after a short illness.

Weedon Grossmith had contemplated reviving "The Mystery of Redwood Grange" in the varieties, but he has now decided upon the production of a new piece, "Who Shot the Dog?" He will also send Mrs. Grossmith (May Palfrey) on variety tour in a variety version of "a commission."

CHICAGO VAUDEVILLE

CHICAGO, (*Special*).—Sam Chip and Mary Marbie are headlined at the Majestic, with Nan Halperin as another big feature. "The Forrest Fire" is the feature at the Palace, with Long Tack Sam and General Ed Lavine prominent among the body acts.

The Majestic show for last week was average vaudeville. Anna Held headlined successfully. Charlotte Parry was voted clever but her protean offering was a little off for vaudeville. Hermine Shone, in "The Last of the Quakers," offered a splendid sketch, but her supporting company was poor. The Watson Sisters were liked.

The Palace had a poorly selected bill but some of the acts were so good that it pleased anyway. There was only one act on the bill with talk and it came "next to closing." That was the only act which provided real comedy. Calve, headlined, was placed fourth, which is early for a feature.

The Southwest Vaudeville Managers' Association was organized at Oklahoma City, Okla., recently and W. E. Weatherford, president, and Charles E. Hodkins, booking manager, were here last week, trying to make arrangements with J. C. Matthews for Pantages bookings. The new organization is forming a circuit which will put Mr. Hodkins in Chicago on a salary. The circuit will get the 5 per cent. and will pay booking fees for every house in the chain, besides paying Mr. Hodkins a salary.

W. P. Conley has resigned as Chicago representative of the White Rats Actors' Union.

E. F. MEREDITH.

JULIA DEAN

IN

"MARIE-ROSE"

By JOHN WILLARD

At B. F. Keith's Palace Theatre NOW

Direction JOSEPH HART

MARY SHAW

IN VAUDEVILLE

Presenting "THE DICKEY BIRD" Direction ARTHUR HOPKINS

GRACE LA RUE

The International Star of Song

CHAS. GILLEN, Pianist Direction ALF. T. WILTON

EVELYN BLANCHARD

PRESENTS

MARIE NORDSTROM

M. S. BENTHAM, Presents

GRACE FISHER

THE SUNSHINE GIRL

BOOKED SOLID

BERTHA CREIGHTON

In WILLARD BOWMAN'S COMEDY

"OUR HUSBAND" JOHN PEEBLES, Rep.

LADY SEN MEI

Chinese Prima Donna

Personal Direction NORMAN JEFFRIES

VALERIE BERGERE

and HER COMPANY

PRESENT THE DAINTY JAPANESE PLAYLET

"LITTLE CHERRY BLOSSOM"

By STEPHEN G. CHAMPLIN

At B. F. Keith's Bushwick Theatre Now

B. F. Keith's Circuit—

United Booking Offices

Agency

A. PAUL KEITH President

E. F. ALBEE

Vice-President and General Manager

For Booking Address

S. K. HODGDON

Palace Theatre Building

New York City

JOHN CUTTY

One of the Famous Six Musical Cuttys

Direction Harry Weber

MARION WEEKS

The Little American Coloratura Soprano

BOOKED SOLID U. B. O.

NEIL PRATT

IN VAUDEVILLE

Care Max Hart

Agnes Scott and Harry Keane

in "THE FINAL DECREE," by Agnes Scott

Author of "The Red Fox Trot" "Drifting" "The Wall Between"

FERDINAND—MAX—ALBIN

STEINDEL BROTHERS

Musicians de Luxe Direction GENE HUGHES

ERFORDS SENSATIONS

The Climax of Aerial Art

Direction MAX HAYES

BLANCHE RING

STARRING

Under the direction of OLIVER MOROSCO

R. D. LELAND

AUTHOR

Communications care THE MIRROR.

Herbert Moore

Writes for SAM & KITTY MORTON, ELIZABETH M. MURRAY and other Vaudeville Headliners. Sketches, Monologues, Exclusive Songs, to order only. Dramatic Playlets a specialty. Address me at "The Comedy Shop," 655-C Sheridan Road, Chicago

VAUDEVILLE DATES

The current week is understood where no date is given.

Dates Ahead must be received by Friday for the next issue.

ADAMS and Gilbert: Orph., Jacksonville, 24-26; Victoria, Charleston, 28-March 1; Orph., Chattanooga, 6-8.

ADELAIDE and Hughes: Majestic, Milwaukee; Maj., Chgo., 27-March 4; Empress, Grand Rapids, 6-11.

ADLON Brothers: Victoria, Charleston, March 2-4; Lyric, Birmingham, 9-11.

ADONIS and Dog: Shea's, Buffalo; Shea's, Toronto, 28-March 4.

ALBROTT Brothers: Temple, Hamilton, Can.

ANTHONY and McGuire: Keith's, Cinti., 28-March 4; Keith's, Louisville, 6-11.

ANTRIM and Vale: Maryland, Balto.; Colonial, Erie, Pa., March 6-11.

ANTWERP Girls: Davis, Pittsburgh.

ARDATH, Fred, J., Co.: Temple, Hamilton, Can.; Davis, Pittsburgh, 28-March 4; Keith's, Wash., 6-11.

ASTAIRE, Fred and Adele: Keith's, Wash., March 6-11.

AUBREY and Riche: Prospect, B'klyn.

AVON Comedy Four: Keith's, Dayton; Maj., Chgo., 27-March 4.

BACHELOR Dinner: Orph., Salt Lake City, 27-March 4.

BAILEY, Vinie: Royal, N.Y.C., 28-March 4.

BAKER, Belle: Royal, N.Y.C.; Alhambra, N.Y.C., 28-March 4; Orph., B'klyn, 6-11.

BALL and West: Palace, N.Y.C.; Keith's, Columbus, 28-March 4; Davis, Pittsburgh, 6-11.

BALL, Ray Elinore: Bijou, Richmond, 28-March 1; Colonial, Norfolk, 2-4; Keith's, Wash., 6-11.

BALLET Divertissements: Majestic, Chgo.

BANCROFT, George and Octavia: Broske; Bushwick, B'klyn; Maryland, Balto., 28-March 4.

BENT, Francis P.: Orph., B'klyn, March 6-11.

BERESFORD Harry, Co.: Majestic, Chgo.; Maj., Milwaukee, 27-March 4; Keith's, Toledo, 6-11.

BERGEN, Alfred: Temple, Rochester.

BERGERE, Valerie, Co.: Bushwick, B'klyn.

BERNARD, Joseph E.: Maryland, Balto.; Prospect, B'klyn, 28-March 4.

BERNARD, Sam: Keith's, Cinti.; Shea's, Buffalo, 28-March 4; Keith's, Phila., 6-11.

BERNARD and Phillips: Prospect, B'klyn.

BERNARD and Scarth: Keith's, Phila.; Colonial, N.Y.C., 28-March 4.

BERRA, Mabel: Colonial, N.Y.C., 28-March 4.

BERTISCH: Keith's, Louisville; Keith's, Cinti., 28-March 4.

BEYER, Ben, Co.: Orph., New Orleans; Lyric, Birmingham, 28-March 1; Princess, Nashville, 2-4; Forsythe, Atlanta, 6-11.

BIG City Four: Keith's, Phila.; Orph., B'klyn, 28-March 4; Alhambra, N.Y.C., 6-11.

BIG Jim: Victoria, Charleston, 24-26; Grand, Knoxville, 28-March 1; Orph., Chattanooga, 2-4; Bijou, Richmond, 6-8; Colonial, Norfolk, 9-11.

BISHOP, Marie: Orph., Los Angeles, 27-March 4.

BISSETT and Scott: Keith's, Phila.; Orph., B'klyn, 28-March 4.

BLANCHE, Belle: Keith's, Prov.; Royal, N.Y.C., 28-March 4.

BOND and Casson: Shea's, Buffalo, 28-March 4.

BOUNCER'S, Billy, Circus: Orph., Los Angeles.

BRIDE Shop: Temple, Detroit; Temple, Rochester, 28-March 4.

BRIERRE, Maurice, and Grace King: Colonial, N.Y.C.

BROOKS, Alan, Co.: Palace, N.Y.C.; Keith's, Phila., 28-March 4.

BROOKS, Harry, Co., Prospect, B'klyn.

BROWER, Walter: Orph., B'klyn; Maryland, Balto., 28-March 4.

BROWN and McCormack: Victoria, Charleston, 28-March 1; Colonial, Norfolk, 6-8; Bijou, Richmond, 9-11.

BROWN and Spencer: Orph., Omaha.

BRUCH, Fritz, and Lucy: Keith's, Phila.; Keith's, Wash., 28-March 4; Bijou, Richmond, 6-8; Colonial, Norfolk, 9-11.

BURDELLA and Patterson: Royal, N.Y.C.

BURKHARDT, Maurice: Shea's, Buffalo; Shea's, Toronto, 28-March 4; Keith's, Phila., 6-11.

BURLEY and Burley: Orph., Salt Lake City; Orph., Denver, 27-March 4.

BURNHAM and Irwin: Palace, Chgo.; Columbia, St. Louis, 27-March 4.

CALVE, Mme.: Keith's, Cinti., 28-March 4.

CAMPBELL, Craig: Keith's, Louisville; Davis, Pittsburgh, 28-March 4; Keith's, Cinti., 6-11.

CAMPBELL, Misses: Keith's, Columbus; Temple, Detroit, 28-March 4; Temple, Rochester, 6-11.

CANSINO'S: Orph., St. Paul; Palace, Chgo., 27-March 4.

CANTOR and Lee: Orph., Stockton, 23, 24; Orph., Fresno, 25, 26; Orph., Los Angeles, 27-March 4.

CAPANLICAN, Chief: Keith's, Boston, March 6-11.

CAPITAL City Four: Colonial, Norfolk, 24-26.

CARPOS Brothers: Columbia, St. Louis.

CARR, Alexander, Co.: Maj., Milwaukee; Maj., Chgo., 27-March 4.

CARR, Eddie, Co.: Shea's, Buffalo, 28-March 4; Shea's, Toronto, 6-11.

CARTMELL and Harris: Princess, Nashville, 24-26; Forsythe, Atlanta, 28-March 4.

CARSON, Kit: Colonial, Erie, Pa.

CASEY, Kenneth: Keith's, Wash.

CEDORA: Keith's, Louisville; Hipp., Youngstown, 28-March 4; Keith's, Cleveland, 6-11.

CHANDLER, Anna: Keith's, Prov., 28-March 4; Keith's, Phila., 6-11.

CHINKO and M. Kaufman: Empress, Grand Rapids; Keith's, Toledo, 28-March 4; Hipp., Youngstown, 6-11.

CHIP and Marble: Maj., Chgo.; Columbia, St. Louis, 27-March 4.

CHUNG Hwa Four: Colonial, N.Y.C.; Bushwick, B'klyn, 28-March 4.

CICOLINI: Orph., Lincoln, 24-26; Orph., Winnipeg, 27-March 4.

CLARK and Verdi: Orph., Winnipeg; Grand, Calgary, 27-March 4.

CLAYTON, Bessie, Co.: Orph., Stockton, 23, 24; Orph., Fresno, 25, 26; Orph., Sacramento, 28, 29; Orph., Stockton, March 1, 2; Orph., Fresno, 3-4.

CLAYTON, Una, Co.: Temple, Detroit; Temple, Rochester, 28-March 4.

CLIFF, Laddie: Shea's, Toronto.

COLE, Russell and Davis: Orph., Chattanooga, March 6-8; Grand, Knoxville, 9-11.

COLLINS, Milt: Empress, Grand Rapids; Keith's, Toledo, 28-March 4; Keith's, Columbus, 6-11.

COLONIAL Belles, Seven: Keith's, Indianapolis, 28-March 4; Keith's, Louisville, 6-11.

COMFORT and King: Orph., Salt Lake City; Orph., Denver, 27-March 4.

CONANT, Calista: Orph., Frisco.

CONLIN, Steele and Parks: Alhambra, N.Y.C.

CONNELLY and Wenrich: Colonial, N.Y.C.; Keith's, Phila., 28-March 4.

CONRAD and Conrad: Orph., St. Paul; Orph., Minneapolis, 27-March 4.

COOK, Joe: Empress, Grand Rapids, 28-March 4; Keith's, Toledo, 6-11.

COOK, Olga: Grand, Calgary, Can.; Orph., Seattle, 27-March 4.

CUNNINGHAM, Cecil: Maj., Milwaukee; Columbia, St. Louis, 27-March 4.

CUTLER, Albert: Keith's, Boston.

CUTTY, M. and W.: Keith's, Prov.

CYCLING Brunettes: Keith's, Lowell.

DALE, Violet: Palace, Chgo.; Keith's, Dayton, March 6-11.

DAMERAL, George: Orph., Seattle; Orph., Portland, Ore., 27-March 4.

D'AMOUR and Douglas: Keith's, Louisville, 28-March 4.

DANUBE Four: Maryland, Balto., 28-March 4; Keith's, Phila., 6-11.

DEGMAN and Clifton: Royal, N.Y.C., 28-March 4.

DE KOS, Joseph: Troupe: Keith's, Cleveland, 28-March 4.

DE MACO, J. and K.: Keith's, Prov.; Shea's, Buffalo, March 6-11.

DE MAR, Carrie, Co.: Prospect, B'klyn; Keith's, Boston, 28-March 4; Bushwick, B'klyn, 6-11.

DE MAR, Grace: Orph., Frisco, 27-March 4.

DE VOY, Emmett: Orph., Fresno, 25, 26; Orph., Los Angeles, 27-March 4.

DUGAN and Raymond: Orph., Seattle; Orph., Portland, Ore., 27-March 4.

DUNBAR'S Darkies: Keith's, Prov.

DUNEDIN, Queenie: Shea's, Buffalo; Shea's, Toronto, 28-March 4.

DUPREE and Dupree: Orph., Seattle; Orph., Portland, Ore., 27-March 4.

DUTTON'S: Orph., Salt Lake City; Orph., Denver, 27-March 4.

DYER, Faye, Trio: Orph., Frisco.

DYER, Hubert, Co.: Keith's, Dayton; Colonial, Erie, Pa., 28-March 1.

ELS, Alice, and Bert French: Prospect, B'klyn.

ELINORE and Williams: Prospect, B'klyn; Keith's, Indianapolis, March 6-11.

EMERSON and Baldwin: Orph., Montreal.

EVEREST'S Monkeys: Dominion, Ottawa; Shea's, Buffalo, 28-March 4; Shea's, Toronto, 6-11.

FABRIZO: Keith's, Boston, 28-March 4.

FARBER Girls: Forsythe, Atlanta; Maryland, Balto., 28-March 4; Shea's, Buffalo, 6-11.

FARRELL, Marguerite: Bushwick, B'klyn, 28-March 4; Orph., B'klyn, 6-11.

FASHION Show (Western): Orph., Portland, Ore.

FASHION Show: Keith's, Dayton; Keith's, Columbus, 28-March 4; Orph., Montreal, 6-11.

FATIMA: Orph., Minneapolis; Orph., St. Paul, 27-March 4.

FERN, Harry, Co.: Orph., Denver; Orph., Colorado Springs, 28, 29; Orph., Lincoln, March 2-4.

FOGARTY, Frank: Orph., Stockton, 23, 24; Orph., Fresno, 25, 26; Orph., Los Angeles, 27-March 4.

FORD, Bertie: Dominion, Ottawa; Orph., Montreal, 28-March 4.

FOREST Fire: Palace, Chgo.; Empress, Grand Rapids, 28-March 4.

FOSTER and Lovell: Orph., Jacksonville, 24-26; Princess, Nashville, March 6-8; Lyric, Birmingham, 9-11.

FOY, Eddie, and Family: Orph., Kansas City; Palace, Chgo., 27-March 4.

FRANCIS, Emma and Harold Kennedy: Royal, N.Y.C.

FRANCIS, Max: Orph., Salt Lake City, 27-March 4.

FRANKLIN, Irene, and Burt Green: Orph., B'klyn.

FREEMAN and Dunham: Orph., Kansas City.

GALLAGHER and Martin: Forsythe, Atlanta; Orph., Jacksonville, 28-March 1; Bijou, Savannah, 2-4; Victoria, Charleston, 6-8.

GARDNER Trio: Orph., Memphis; Orph., New Orleans, 27-March 4.

"CLASS" "VERSATILITY" "CHARM"

—TO—

MAYME GEHRUE

The Individual Hit

IN

Harrison Brockbank's Production---THE VICTOR HERBERT REVIEW

GAXTON, William, Co.: Royal, N.Y.C.
GEORGE, Jack: Roanoke, Roanoke, Va., 28-March 1.
GERE and Delaney: Keith's, Prov., March 6-11.
GERMAINE, Herbert, Trio: Orph., Portland, Ore.
GILBERT Girls and Collins: Princess, Nashville, 28-March 1; Orph., Chattanooga, 6-8.
GILFOIL, Harry, Temple, Detroit, 28-March 4; Temple, Rochester, 6-11.
GILLETTE, Lucy, Co.: Orph., B'klyn; Alhambra, N.Y.C., 28-March 4; Bushwick, B'klyn, 6-11.
GILLINGWATER, Claude, Co.: Orph., Winnipeg.
GILSON and De Mott: Princess, Nashville, 24-26; Grand, Knoxville, March 2-4; Bijou, Richmond, 6-8; Colonial, Norfolk, 9-11.
GORDON, Paul: Maryland, Balto., Shea's, Buffalo, 28-March 4.
GRAPEWIN, Charles, Co.: Colonial, N.Y.C.
GRAY, Hoe Bee and Summerville: Palace, Chgo., 27-March 4.
GRAZERS: Orph., Montreal, March 6-11.
GREEN, Harry, Co.: Grand, Calgary, Can.; Orph., Seattle, 27-March 4.
HAGAR and Goodwin: Orph., Chattanooga, 24-26; Forsythe, Atlanta, 28-March 4; Lyric, Birmingham, 6-8; Princess, Nashville, 9-11.
HALL, Nelson, Laura: Orph., Memphis; Orph., New Orleans, 27-March 4.
HANLEY and Murray: Grand, Knoxville, March 2-4.
HARMONY Trio: Orph., Denver; Orph., Colorado Springs, 28-29; Orph., Lincoln, March 2-4.
HARRAH, Roy, Troupe: Temple, Rochester.
HARRIS and Manion: Keith's, Phila.
HASKELL, Loney: Prospect, B'klyn.
HAW, J. C., and Rosie Hoey: Colonial, N.Y.C., 28-March 4.
HELD, Anna: Columbia, St. Louis, March 4.
HELDER, Ruby: Orph., Denver; Orph., Colorado Springs, 28-29; Orph., Lincoln, March 2-4.
HENDLER, Hirschel: Orph., Minneapolis, 27-March 4.
HENNING, J. and W.: Shea's, Toronto, 28-March 4.
HERBERT, Hugh, Co.: Royal, N.Y.C., March 6-11.
HERBERT'S Dogs: Bushwick, B'klyn.
HERBERT'S Seals: Maryland, Balto.; Garrick, Wilmington, Del., 28-March 4.
HERFORD, Beatrice: Temple, Rochester; Keith's, Cinti., March 6-11.
HERMAN, Adelaide: Keith's, Indianapolis; Keith's, Dayton, 28-March 4.
HERMAN, Al.: Lyric, Birmingham, 28-March 4; Forsythe, Atlanta, 6-11.
HOWARD and Field's Minstrels: Colonial, Norfolk, 24-26; Roanoke, Roanoke, 28-March 1.
HOWARD, Joseph and Clarke: Orph., Oakland; Orph., Los Angeles, 27-March 4.
HOWARD, Kibbell and Herbert: Orph., B'klyn; Keith's, Wash., 28-March 4; Hipp., Youngstown, 6-11.
HOWARD'S Ponies: Keith's, Lowell, Mass.; Keith's, Prov., 28-March 4; Davis, Pittsburgh, 6-11.
HOWELL, George, Co.: Orph., Minneapolis; Orph., Winnipeg, 27-March 4.
HUGHES, Mrs. Gene, Co.: Orph., Salt Lake City; Orph., Denver, 27-March 4.
HUNTING, L. and M.: Alhambra, N.Y.C., 28-March 4.
HURST, Brandon, Co.: Orph., Oakland; Orph., Sacramento, 28-29; Orph., Stockton, March 1, 2; Orph., Fresno, 3-4.
HYMER, John B.: Keith's, Columbus.
IMHOFF, Conn and Corvene: Lyric, Birmingham, March 6-8; Princess, Nashville, 9-11.
IMPERIAL Jiu Jitsu Troupe: Orph., Montreal.
INTERNATIONAL Girls: Alhambra, N.Y.C., 28-March 4.
JACKSON and Wahl: Orph., Montreal.
JACKSON, Leo and Mae: Orph., Kansas City.
JAHNS, Three: Keith's, Indianapolis, 28-March 4.
JANIS, Elsie: Shea's, Buffalo; Davis, Pittsburgh, 28-March 4; Keith's, Cleveland, 6-11.
JARDON, Dorothy: Orph., Oakland, 27-March 4.
JOHNSTONE, Martina: Orph., B'klyn.
JONES, Johnny, Jolly: Orph., Winnipeg, 27-March 4.
KAJIYMA: Colonial, Norfolk, 24-26; Bushwick, B'klyn, 28-March 4; Alhambra, N.Y.C., 6-11.
KELLAWG, Charles: Hipp., Youngstown.
KING and King: Lyric, Birmingham, 24-26; Forsythe, Atlanta, 28-March 4; Orph., Jacksonville, 6-8; Bijou, Savannah, 9-11.
KING, Maude, Co.: Orph., Memphis; Orph., New Orleans, 27-March 4.
KINGSBURY, Lillian, Co.: Grand, Calgary, Can., 27-March 4.
KIRK and Fogarty: Keith's, Boston, 28-March 4.
KITAMURAS: Five: Orph., Stockton, 23, 24; Orph., Fresno, 25, 26; Orph., Oakland, 27-March 4.
KLASS and Bernie: Temple, Rochester; Temple, Hamilton, Can., 28-March 4; Orph., London, Can., 6-11.
KNAPP and Cornelia: Dominion, Ottawa; Hipp., Youngstown, 28-March 4.
KRAMER and Morton: Keith's, Wash.; Maryland, Balto., 28-March 4.
KUMA, Tom: Orph., Jacksonville, 24-26; Victoria, Charleston, 28-March 1; Roanoke, Roanoke, Va., 9-11.
KURTIS Roosters: Orph., Salt Lake City; Orph., Denver, 27-March 4.
LAI Mon Kim: Hipp., Youngstown, 28-March 4; Empress, Grand Rapids, 6-11.
LAMBERTI: Orph., Oakland; Orph., Frisco, 27-March 4.
LAMONT'S Cowboys: Orph., Omaha; Orph., Minneapolis, 27-March 4.
LANGDON, Harry, Co.: Orph., Frisco, 20-March 4.
LANGTRY, Mrs.: Davis, Pittsburgh; Keith's, Cleveland, 28-March 4; Keith's, Cinti., 6-11.
LAURIE and Bronson: Palace, Chgo., 27-March 4.
LAVINE, Ed., Gen.: Palace, Chgo.
LEON, Daisy: Royal, N.Y.C., March 6-11.
LEON, Great: Empress, Grand Rapids; Keith's, Columbus, 28-March 4.
LEON Sisters, Co.: Orph., St. Paul; Orph., Minneapolis, 27-March 4.
LEONARD, Eddie, Co.: Columbia, St. Louis; Orph., Memphis, 27-March 4.
LEONARD, James, Co.: Royal, N.Y.C.
LEVAN, Paul, and Dobbs: Orph., Oakland; Orph., Sacramento, 28-29; Orph., Stockton, March 1-2; Orph., Fresno, 3-4.
LEVY, Bert: Orph., Montreal, 28-March 4; Keith's, Prov., 6-11.
LEWIS and White: Garrick, Wilmington, Del.
LEWIS, Henry: Keith's, Wash.; Colonial, Erie, Pa., 28-March 4; Shea's, Buffalo, 6-11.
LIGHTNER and Alexander: Maryland, Balto.; Empress, Grand Rapids, March 6-11.
LITTLE Stranger: Shea's, Buffalo, 28-March 4; Shea's, Toronto, 6-11.
LLOYD and Britt: Bushwick, B'klyn; Prospect, B'klyn, 28-March 4.
LOUGHLIN'S Dogs: Colonial, N.Y.C.; Bushwick, B'klyn, 28-March 4; Orph., B'klyn, 6-11.
LOVE in the Suburbs: Orph., St. Paul, 27-March 4.
LOYAL'S All Dogs: Keith's, Boston.
LUNETTE Sisters: Temple, Detroit; Temple, Rochester, 28-March 4; Davis, Pittsburgh, 6-11.
LYONS and Yosco: Victoria, Charleston, 24-26; Orph., Jacksonville, 28-March 1; Bijou, Savannah, 2-4; Bijou, Richmond, 6-8; Colonial, Norfolk, 9-11.
MACK, Charles, Co.: Shea's, Toronto; Hipp., Youngstown, 28-March 4.
MACK and Vincent: Orph., New Orleans.
MADDEN, Lew and Gene Ford: Keith's, Columbus; Empress, Grand Rapids, 28-March 4; Keith's, Toledo, 6-11.
MANG and Snyder: Orph., Stockton, 23, 24; Orph., Fresno, 25, 26; Orph., Los Angeles, 27-March 4.
MANN, Sam, Co.: Alhambra, N.Y.C., 28-March 4.
MARRIED Ladies' Club: Orph., Montreal; Dominion, Ottawa, 28-March 4; Bijou, Richmond, 6-8; Colonial, Norfolk, 9-11.
MARTINETTI and Sylvester: Mal, Chgo.
MARTINI and Maximillian: Roanoke, Roanoke, Va., 24-25; Bijou, Richmond, 28-March 1; Colonial, Norfolk, 2-4.
MARTINS, Flying: Hipp., Youngstown; Keith's, Columbus, 28-March 4; Keith's, Cinti., 6-11.
MARTIN'S Four Roses: Keith's, Boston, 28-March 4.
MARX Brothers, Co.: Lyric, Birmingham, March 6-11.
MARYLAND Singers: Keith's, Boston; Keith's, Prov., 28-March 4; Alhambra, N.Y.C., 6-11.
MASON, Harry Lester: Orph., B'klyn, 28-March 4; Alhambra, N.Y.C., 6-11.
McCONNELL and Simpson: Orph., B'klyn, March 6-11.
McCORMACK and Wallace: Orph., Oakland, 27-March 4.
McDERMOTT, Billy: Orph., Oakland; Orph., Sacramento, 28-29; Orph., Stockton, March 1, 2; Orph., Fresno, 3, 4.
McDEVITT, Kelly and Lucy: Colonial, Erie, Pa.
McINTYRE and Heath: Temple, Rochester; Bushwick, B'klyn, 28-March 4; Keith's, Boston, 6-11.
McINTYRE, Frank, Co.: Keith's, Cleveland; Keith's, Indianapolis, 28-March 4; Keith's, Columbus, 6-11.
McKAY and Ardine: Keith's, Columbus; Keith's, Dayton, 28-March 4.
McWATTERS and Tyson: Orph., St. Paul, 27-March 4.
MEDLIN, Watson and Tower: Colonial, Norfolk, 24-26; Bijou, Savannah, 28-March 1; Orph., Jacksonville, 2-4; Grand, Knoxville, 6-8; Orph., Chattanooga, 9-11.
MEEHAN'S Dogs: Keith's, Columbus.
MELILLO Sisters, Four: Shea's, Buffalo, 28-March 4.
MELROSE, Bert: Davis, Pittsburgh; Keith's, Phila., 28-March 4; Orph., B'klyn, 6-11.
MELVILLE, Mary: Bijou, Richmond, March 6-8; Colonial, Norfolk, 9-11.
MEREDITH and Snooder: Keith's, Phila.
MERIAN'S Dogs: Shea's, Toronto; Temple, Detroit, 28-March 4; Temple, Rochester, 6-11.
MERRILL and Otto: Prospect, B'klyn.
METROPOLITAN Dancers: Orph., Los Angeles; Orph., Los Angeles, 27-March 4.
MEYAKOS, Four: Prospect, B'klyn; Orph., B'klyn, 28-March 4; Bushwick, B'klyn, 6-11.
MIGNON: Bushwick, B'klyn; Keith's, Boston, 28-March 4; Keith's, Prov., 6-11.
MIJARES, Maj.: Milwaukee.
MILLERSHIP, Florrie: Orph., Kansas City; Orph., Omaha, 27-March 4.
MILO: Temple, Hamilton, Can.; Keith's, Cleveland, 28-March 4.

Harrison Brockbank's

ALL STAR COMPANY

in a

Musical Festival of Gems

By America's Greatest and Most Popular Composer

VICTOR HERBERT

"Harrison Brockbank's elaborate Victor Herbert Opera Revue proved a TREMENDOUS HIT."—*Evening Telegram.*

"Victor Herbert the best of them all, a fresh and tuneful reminder."—*New York Times.*

"Mr. Brockbank has engaged principals who can sing and act and look well. Miss Mayme Gehrue is the life of the party and dances in that high kicking graceful manner for which she has become famous."—*Telegraph.*

"Class is the keynote at the Palace this week. Harrison Brockbank's elaborate Victor Herbert Opera Revue proved a hit."—*The Globe.*

"Prettily and cleverly staged and sang by a brilliant cast of principals. The arrangement of twenty-two Victor Herbert Hits was masterly."—*Evening Telegram.*

The Most Important Offering of the Season

PALACE THEATRE

All communications to M. S. BENTHAM, Palace Theatre Building

VICTOR MORLEY

In "A REGULAR ARMY MAN"

By Channing Pollock, Rennold Wolf and Clifton Crawford

Direction FRANK EVANS

CLIFTON WEBB

Now in Vaudeville Personal Direction CHAMBERLAIN BROWN

GERTRUDE VANDERBILT

AND

GEORGE MOORE

IN NEW SONGS AND DANCES

ROSHANARA

Authentic Exponent of Indian and Burmese Dances

HARRY WEBER offers

HARRY GIRARD & CO.

In "THE LUCK OF A TOTEM"

with AGNES CAIN-BROWN

BERT SAVOY AND JAY BRENNAN

"ON THE RIALTO"

Now at B. F. Keith's Orpheum Theatre — Next Week, Alhambra

Direction CLAUDE and GORDON BOSTOCK

By Arrangement with Charles Dillingham, a Limited Engagement in Vaudeville of

ELSIE JANIS

Personal Direction of E. F. ALBEE

BELLE BAKER

Favorite Singing and Dialect Comedienne

BOOKED SOLID — Direction EDWARD S. KELLER

ETHEL CLIFTON and BRENDA FOWLER

Offering "THE SAINT AND THE SINNER"

Direction EVELYN BLANCHARD.

CHARLES OLCOTT

Direction Jenie Jacobs

HARRY BERESFORD

NOW IN VAUDEVILLE

STORAGE VAUDEVILLE SCENERY

233 West 50th St., New York

Between 7th and 8th Aves.

Just what you need. Our rates are reasonable, location and facilities unexcelled. Large elevator, but limited space available.

Apply ONLY to Business Manager, BANDBOX THEATER, 57th Street, near 3rd Ave., New York City

JAMES MADISON

VAUDEVILLE AUTHOR:—Writes all Nat Wills' material including topical telegrams; also for Al Jolson, Joe Welsh, Morton and Glass, Howard and Howard, Rooney and Bent, Hunting and Francis, Cantor and Lee, Fred Duprez and many others. 1493 Broadway, New York.

IF YOU WANT THE RIGHT KIND OF PUBLICITY ADVERTISE IN

The DRAMATIC MIRROR

MOORE, Gardner & Rose: Orph., Montreal, March 6-11.
MORGAN Dancers: Keith's, Toledo; Hipp., Youngstown, 28-March 4.
MORGAN, J. and B.: Keith's, Phila., 28-March 4.
MORIN Sisters: Columbia, St. Louis; Orph., Memphis, 27-March 4.
MORI Brothers, Three: Keith's, Louisville, March 6-11.
MORLEY, Victor, Co.: Orph., St. Paul; Orph., Omaha, 27-March 4.
MORRELL, Beatrice, and Sextette: Alhambra, N.Y.C.; Maryland, Balto., 28-March 4.
MORRIS, William, Co.: Alhambra, N.Y.C.; Keith's, Boston, 28-March 4.
MORRISSEY and Hackett: Royal, N.Y.C.; Orph., B'klyn, 28-March 4.
MORTIMER, Tyrrell and Holt: Alhambra, N.Y.C.
MORTON, Ed.: Orph., Winnipeg; Grand, Calgary, 27-March 4.
MORTON, Paul, and Naomi Glass: Keith's, Toledo, 28-March 4.
MOSCONI Brother: Keith's, Prov.; Orph., B'klyn, 28-March 4; Maryland, Balto., 6-11.
MULLEN and Coogan: Keith's, Indianapolis; Keith's, Louisville, 28-March 4; Temple, Detroit, 6-11.
MURPHY, Frankie: Orph., Portland, Ore.
MYRL and Delmar: Prospect, B'klyn; Colonial, N.Y.C., 28-March 4; Orph., B'klyn, 6-11.
NANON'S Birds: Keith's, Cleveland, 28-March 4; Keith's, Louisville, 6-11.
NASH, George: Temple, Detroit, 28-March 4; Temple, Rochester, 6-11.
NATALIE Sisters: Grand, Calgary, Can.; Orph., Seattle, 27-March 4.
NAVASSAR Girls, Sixteen: Orph., Jacksonville; Bijou, Savannah, 28-March 4; Colonial, Norfolk, 6-8; Bijou, Richmond, 9-11.
NAZARRO, Nat, Troupe: Maryland, Balto., 28-March 4.
NESBIT, Evelyn, and Jack Clifford: Orph., Los Angeles.
NEW Producer: Keith's, Phila., March 6-11.
NONETTE, Colonial, Erie, Pa.
NORDSTROM, Francis: Orph., Montreal, 28-March 4; Bushwick, B'klyn, 6-11.
NORDSTROM, Marie: Columbia, St. Louis; Orph., Memphis, 27-March 4.
NORTH, Frank, Co.: Keith's, Prov., 28-March 4.
NORTON, Ruby, and Sammy Lee: Keith's, Boston; Keith's, Prov., 28-March 4; Orph., Montreal, 6-11.
NORVELLES: Shea's, Toronto; Temple, Detroit, 28-March 4; Temple, Rochester, 6-11.
NUGENT, J. C., Co.: Keith's, Phila.; Keith's, Cleveland, 28-March 4; Keith's, Indianapolis, 6-11.
ODIVA: Palace, N.Y.C.; Alhambra, N.Y.C., 28-March 4.
OHRMANN, Chilson, Mme.: Orph., Minneapolis; Orph., St. Paul, 27-March 4.
OLCOTT, Charles: Temple, Detroit; Temple, Rochester, 28-March 4; Keith's, Cinti., 6-11.
OLD Homestead Eight: Orph., B'klyn; Keith's, Boston, 28-March 4; Keith's, Prov., 6-11.
OLIVER and Olp: Orph., Montreal; Dominion, Ottawa, 28-March 4; Shea's, Buffalo, 6-11.
O'NEIL, Doc: Hipp., Youngstown; Keith's, Cinti., 28-March 4; Keith's, Dayton, 6-11.
ORANGE Packers: Lyric, Birmingham, 24-26.
ORANGE Packers: Grand, Knoxville, 2-4; Orph., Jacksonville, 6-8; Bijou, Savannah, 9-11.
ORTH and Dooley: Orph., Montreal; Keith's, Boston, 28-March 4; Colonial, N.Y.C., 6-11.
PADDEN, Sarah, Co.: Keith's, Indianapolis; Keith's, Louisville, 28-March 4; Keith's, Dayton, 6-11.
PAGE, Hack and Mack: Orph., Omaha.
PAKA Toots Co.: Princess, Nashville, 21-26; Forsythe, Atlanta, 28-March 4; Bijou, Savannah, 6-8; Orph., Jacksonville, 9-11.
PALFREY, Hall and Barton: Bushwick, B'klyn.
PALMER, Gaston: Princess, Nashville, 24-26; Forsythe, Atlanta, 28-March 4; Orph., Jacksonville, 6-8; Bijou, Savannah, 9-11.
PARILLO and Frabito: Orph., B'klyn, 28-March 4.
PARSIFAL: Maj. Chgo.; Maj., Milwaukee, 27-March 4.
PARY, Charlotte, Co.: Keith's, Cleveland; Davis, Pittsburgh, 28-March 4.
PASSION Play of Washington Square: Keith's, Prov.; Maryland, Balto., 28-March 4; Colonial, Erie, Pa., 6-11.
PASSION Play of Washington Square (Western): Orph., Oakland, 27-March 4.
PATTERSON, Burdella: Royal, N.Y.C.
PAYNE and Niemeyer: Shea's, Toronto; Palace, Chgo., 27-March 4; Keith's, Cleveland, 6-11.
PEACHES, Six, and a Pear: Grand, Knoxville, 24-26; Colonial, Norfolk, 28-March 1; Bijou, Richmond, 2-4.
PEERS: Keith's, Dayton, 28-March 4.
PETTICOATS: Keith's, Dayton; Palace, Chgo., 27-March 4; Keith's, Cleveland, 6-11.
PIERLO and Schofield: Colonial, N.Y.C., March 6-11.
PIETRO: Orph., St. Paul; Orph., Omaha, 27-March 4.
PILCER and Douglas: Alhambra, N.Y.C.
POWDER and Capman: Shea's, Buffalo; Shea's, Toronto, 28-March 4.
PRUETTE, William and Co.: Palace, Chgo.
PUCK, Harry and Eva: Columbia, St. Louis; Orph., Memphis, 27-March 4.
QUIGLEY and Fitzgerald: Davis, Pittsburgh; Keith's, Toledo, 28-March 4; Keith's, Cleveland, 6-11.
QUIROGA: Orph., Omaha; Orph., Kansas City, 27-March 4.
RANDEGGER, G. Aldo: Keith's, Wash., March 6-11.
READINGS Four: Bijou, Richmond, 24-26; Forsythe, Atlanta, 28-March 4; Bijou, Savannah, 6-8; Orph., Jacksonville, 9-11.
RED Heads: Keith's, Dayton, March 6-11.
REGEL, Dorothy: Columbia, St. Louis; Orph., Memphis, 27-March 4.
REISNER and Gores: Orph., Portland, Ore.
REYNOLDS and Donegan: Orph., Kansas City.
RHOADES and Mack Major: Orph., Salt Lake City, 27-March 4.
RIGOLETTO Brothers: Keith's, Boston, 28-March 4; Maryland, Balto., 6-11.
RING, Julie, Co.: Orph., Seattle; Orph., Portland, Ore., 27-March 4.
RIVES and Harrison: Bushwick, B'klyn.
ROCHEZ Monkeys: Orph., Minneapolis 27-March 4.
ROCK, William and White: Orph., Salt Lake City; Orph., Denver, 27-March 4.
ROSE, Julian: Colonial, N.Y.C., March 6-11.
ROSHANARA: Orph., Lincoln, 24-26; Orph., Kansas City, 27-March 4.
ROYE, Ruth: Keith's, Phila.
RUDOLPH, Henry G.: Orph., Memphis; Orph., New Orleans, 27-March 4.
RUSSELL, Lillian: Keith's, Wash.; Orph., B'klyn, 28-March 4; Davis, Pittsburgh, 6-11.
RYAN and Lee: Orph., Denver; Orph., Colorado Springs, 28-29; Orph., Lincoln, March 2-4.
RYAN and Tierney: Keith's, Cleveland; Temple, Detroit, 28-March 4; Temple, Rochester, 6-11.
SABINE and Bronner: Keith's, Prov., 28-March 4.
ST. DENIS, Ruth, Co.: Keith's, Phila.; Maryland, Balto., 28-March 4; Keith's, Wash., 6-11.
SALE, Chic: Orph., Los Angeles, 27-March 4.
SAMUELS, Ray: Orph., New Orleans; Forsythe, Atlanta, March 6-11.
SANSONE and Delilah: Keith's, Cinti.; Keith's, Cleveland, March 6-11.
SANTRY Brothers: Princess, Nashville, 24-26; Grand, Knoxville, 28-March 1; Victoria, Charleston, 6-8.
SANTREY and Norton: Colonial, N.Y.C., 28-March 4.
SAVOY and Brennan: Orph., B'klyn; Alhambra, N.Y.C., 28-March 4.
SAXO Sextette: Hipp., Youngstown, 28-March 4.
SCHEFF, Fritzi: Empress, Grand Rapids.
SCHOOLER and Dickinson: Keith's, Indianapolis; Keith's, Louisville, 28-March 4; Keith's, Dayton, 6-11.
SCHOOL Play Ground: Bijou, Savannah, 21-26; Forsythe, Atlanta, March 6-11.
SCOTCH Lads and Lassies: Royal, N.Y.C.
SEBINA, Vera, Co.: Prospect, B'klyn, March 6-11.
SEELEY, Blossom: Shea's, Buffalo, 28-March 4; Shea's, Toronto, 6-11.
SHARP and Turke: Orph., Oakland, 27-March 4.
SHARROCK'S: Hipp., Youngstown; Palace, Chgo., 27-March 4.
SHAW, Mary, Co.: Orph., Minneapolis, 27-March 4.
SHERMAN, Van and Hyman: Palace, Chgo.
SHERMAN and Uttry: Keith's, Dayton.
SILVON Sisters: Royal, N.Y.C., March 6-11.
SIMMS, Willard, Co.: Keith's, Prov.
SIMON, Louis, Co.: Keith's, Cinti.; Colonial, Erie, Pa., 28-March 4; Keith's, Indianapolis, 6-11.
SINGER and Zeigler Twins: Orph., Lincoln, 24-26; Orph., Kansas City, 27-March 4.
SMALLEY, Ralph: Maryland, Balto.; Keith's, Dayton, 28-March 4; Keith's, Columbus, 6-11.
SMITH and Austin: Orph., 'Frisco; Orph., Sacramento, 28-29; Orph., Stockton, March 1-2; Orph., Fresno, 3-4.
SMITH, Irene and Bobby: Orph., Montreal, March 6-11.
SOCIETY Buds: Lyric, Birmingham, 28-March 4; Princess, Nashville, 6-11.
SONG Revue: Hipp., Youngstown, March 6-11.
STAINE'S Circus: Orph., Lincoln, 24-26; Orph., Omaha, 27-March 4.
STANLEY, Aileen: Keith's, Indianapolis, 28-March 4; Keith's, Louisville, 6-11.
STANLEY, Stan, Trio: Keith's, Phila.
STATUES, Five: Maryland, Balto.; Bushwick, B'klyn, 28-March 4.
STEVENS, Bordeaux and Bennett: Garrick, Wilmington, Del., 28-March 4.
STEVENS, Edwin, Co.: Colonial, N.Y.C.
STEVENS and Falke: Orph., Portland, Ore.; Orph., Winnipeg, 27-March 4.
STEWART and Donohue: Maj., Chgo.; Columbia, St. Louis, 27-March 4.
STONE and Haynes: Grand, Calgary, Can.; Orph., Seattle, 27-March 4.
SULLIVAN, Arthur, Co.: Orph., Portland, Ore.
SULTANA'S: Orph., Winnipeg; Grand, Calgary, 27-March 4.
SWEET, Charles R.: Colonial, Norfolk, 28-March 1; Bijou, Richmond, 2-4; Grand, Knoxville, 6-8; Orph., Chattanooga, 9-11.
TANGO Shoes: Keith's, Louisville, 28-March 4; Keith's, Indianapolis, 6-11.
TAYLOR, Eva, Co.: Orph., Salt Lake City, 27-March 4.
THIESEN'S Dogs: Colonial, Norfolk, 24-26; Roanoke, Roanoke, 28-March 1; Orph., Chattanooga, 6-8; Grand, Knoxville, 9-11.
THOMAS and Hall: Keith's, Indianapolis, 28-March 4.
THURBER and Madison: Maj., Milwaukee; Maj., Chgo., 27-March 4.
TIGHE, Harry and Sylvia Jason: Palace, N.Y.C.; Keith's, Wash., 28-March 4; Maryland, Balto., 6-11.
TOGAN and Geneva: Alhambra, N.Y.C.; Orph., B'klyn, 28-March 4; Keith's, Phila., 6-11.
TOMBOYS, Two: Orph., Omaha; Orph., St. Paul, 27-March 4.
TONEY and Norman: Orph., Los Angeles.
TOWER and Darrell: Bushwick, B'klyn, March 6-11.
TRAVERS, Noel and Irene: Douglas; Bushwick, B'klyn.
TURNER and Grace: Princess, Nashville, 28-March 1; Lyric, Birmingham, 2-4; Victoria, Charleston, 6-8.
TUSCANO Bros.: Orph., Salt Lake City, 27-March 4.
UMBERTO and Sacchetta: Orph., Seattle; Orph., Portland, Ore., 27-March 4.
TYPES, Three: Columbia, St. Louis, 27-March 4.
VADIE, Mlle., and Girls: Keith's, Cleveland.
VALLECITA'S Leopards: Keith's, Cleveland; Keith's, Cinti., 28-March 4; Keith's, Indianapolis, 6-11.
VALENTINE and Bell: Orph., Winnipeg; Grand, Calgary, 27-March 4.
VAN, Billy B., Co.: Lyric, Birmingham, 21-26.
VAN and Bell: Orph., Los Angeles.
VAN and Schenck: Davis, Pittsburgh; Keith's, Indianapolis, March 6-11.
VANDERBILT and Moore: Orph., Minneapolis; Orph., Omaha, 27-March 4.
VASCO: Keith's, Boston.
VINCENT, Claire, Co.: Temple, Hamilton, Can., March 6-11.
WAKEFIELD, W. H.: Orph., Winnipeg, 27-March 4.
WALTHOUR, Bobby: Bijou, Richmond, 24-26.
WAR Brides: Princess, Nashville, 28-March 1; Victoria, Charleston, 6-8.
WARREN and Conly: Grand, Calgary, Can., 27-March 4.
WATSON Sisters: Maj., Milwaukee, 27-March 4.
WATER Lillies, Six: Victoria, Charleston, 24-26; Colonial, Norfolk, 28-March 1; Bijou, Richmond, 2-4.
WEBER and Fields: Maryland, Balto.; Keith's, Phila., 28-March 4; Orph., B'klyn, 6-11.
WEEKS, Marion: Palace, Chgo.; Davis, Pittsburgh, 28-March 4; Keith's, Toledo, 6-11.
WELCH, Healy and Montrose: Royal, N.Y.C.
WELCH'S, E., Minstrels: Royal, N.Y.C.; Victoria, Charleston, 28-March 4; Orph., Jacksonville, 6-8; Bijou, Savannah, 9-11.
WESTON, Willie: Maj., Milwaukee; Maj., Chgo., 27-March 4.
WHEELER, B. and B.: Shea's, Buffalo, March 6-11.
WHEELER, Bert, Co.: Grand, Calgary, Can.; Orph., Seattle, 27-March 4.
WHELAN, Albert: Orph., B'klyn, 28-March 4.
WHIFFEN, Thomas, Mrs., Co.: Colonial, N.Y.C.
WHIPPLE, Huston, Co.: Orph., Lincoln, 24-26; Orph., Kansas City, 27-March 4.
WHITE and Clayton: Colonial, Erie, Pa., 28-March 4.
WHITE, Carolina: Orph., Memphis; Orph., New Orleans, 27-March 4.
WHITE, Porter J., Co.: Empress, Grand Rapids, 28-March 4.
WHITING and Burt: Maj., Chgo.; Keith's, Dayton, 28-March 4.
WILLIAMS and Wolfus: Orph., New Orleans; Lyric, Birmingham, 28-March 1; Princess, Nashville, 2-4; Forsythe, Atlanta, 6-11.
WILLARD: Orph., Montreal; Dominion, Ottawa, 28-March 4.
WILMER, Walter, Co.: Hipp., Youngstown; Keith's, Columbus, 28-March 4.
WILSON and Aubrey: Keith's, Indianapolis.
WOOD, Britt: Maryland, Balto.; Keith's, Phila., 28-March 4; Prospect, B'klyn, 6-11.
WOOD, Melville, and Phelps: Royal, N.Y.C., March 6-11.
WRIGHT and Dietrich: Colonial, Erie, Pa.; Palace, Chgo., 27-March 4.
WYNN, Bessie: Keith's, Boston; Prospect, B'klyn, March 6-11.
YARDY'S, Les: Orph., Denver; Orph., Colorado Springs, 28-29; Orph., Lincoln, March 2-4.
YOUNGBLOOD, Margaret: Temple, Detroit.
ZEDA and Hoet: Royal, N.Y.C.
ZORA, Gara: Grand, Calgary, Can.; Orph., Seattle, 27-March 4.

MOTION PICTURES

WILLARD HOLCOMB—Editor

THE MIRROR Motion Picture Department, Established May 30, 1908

COMMENT AND SUGGESTION

THE PARAMOUNT VIEW

THE stand of WILLIAM W. HODKINSON, president of Paramount Pictures Corporation, upon the question of censorship was concisely given in a communication addressed by him to LEO. A. OCHS, president of the Motion Picture Exhibitors League, New York Local No. 1, and State Branch No. 1.

Paramount Pictures Corporation, distributors for the film productions of the Famous Players Film Company, the Famous Players-Mary Pickford Company, the Jesse L. Lasky Feature Film Company, the Oliver Morosco Photo Play Company, and Pallas Pictures, were first to take the stand in favor of Federal censorship, and the communication that has been given by Mr. HODKINSON in reply to the request for the corporation's stand in the matter explains, in short, their position.

Mr. HODKINSON's progressive ideals in the motion picture industry have been responsible to a great extent for making the motion picture a greater force for education and recreation than any other medium in the world. His ideal has been the best in production, manufacture, distribution, and exhibition; the best plays, the best stories, interpreted by the best talent, presented in the best theaters for the entertainment of the best people. Therefore the conscientiousness of his views must be credited.

The communications, self-explanatory, which passed between Mr. OCHS and Mr. HODKINSON, and which give concisely the stand of Paramount, are as follows:

DEAR MR. HODKINSON: We beg to advise you that on March 1 and 2 a convention of Motion Picture Exhibitors will be held at Albany.

One of the important questions that will take our attention is the subject of State Censorship, and we wish, in view of the stand you have taken on the question of Censorship at Washington, to kindly ask if you will advise us the stand your company is taking in the matter of State Censorship.

As you are aware, this is a vital issue with the exhibitor, and as the manufacturer depends wholly on the exhibitor for his revenue, this question should also be of the same vital interest to them.

However, so that there will not be any misunderstanding, we are taking this opportunity so that we may have this information from you first hand, so that we may be governed accordingly.

Yours very truly,

(Signed) LEO A. OCHS,
President.

Mr. HODKINSON's answer is as follows:

In Re: Censorship.

DEAR MR. OCHS: Answering your letter of Feb. 11 requesting that we state how our company stands relative to State Censorship, such as is proposed in this State and elsewhere, will say that we are entirely opposed to State and local censorship with its variable standards.

Our approving a National Commission for the regulation of the production of motion pictures, subject to appeal to the Federal courts in case of an unfair attitude on the part of such board, is due entirely to the belief that the establishment and conducting of such a board by the Government would put us in position effectively to fight a State or local censorship, and in no other manner can we see how the business will keep from being throttled by local boards which the motion picture interests will not be able to fight successfully, through being unable to eradicate the causes for these boards, which are the occasional unfit films largely put out by unscrupulous individuals; and the less responsible the individual or company is, the greater the temptation to put out pictures that are injurious to the trade as a whole.

It is true that a Federal Board would not control nor eliminate local boards, but if we knew that our own skirts were clean, we not only would by removing unfit pictures take away the cause of the various local boards, but with a clean product we could successfully fight in the courts any attempt to persecute us or the industry, on the part of local bodies.

We are sincere in our belief that in no way but through a Federal Commission can the evils of objectionable films and objectionable and varied censorship be prevented, and the confidence of the public toward our industry be entirely restored.

Trusting that this fully expresses our views, we are,

Yours truly,

PARAMOUNT PICTURES CORPORATION,
W. W. Hodkinson, President.

Campbell Studios, New York.

LUCILLE LEE STEWART—VITAGRAPH.
Starring Under the Direction of Ralph Ince.

This is diametrically opposite to Metro's position, as is shown by the published letter written to Mr. HODKINSON in answer to a request to sign a statement addressed to Chairman HUGHES of the Committee on Education, which statement favored Federal censorship.

THE CRAFT OF CRAFTS

WE wonder if certain film magnates do not feel foolish when they read the blurb that the Rev. WILBUR F. CRAFTS, Ph.D., is spreading broadcast to his minions of the Mind-Everybody's-Business-But-Your-Own Society throughout the country? Lured by the siren song of this Delilah of Reform—(International and Unlimited, wherever there is promise of publicity)—they delivered the film industry Samson into the hands of the Philistines, to be shorn of its strength and freedom; and that it is to be "trimmed good and proper" is proved by extracts from Dr. CRAFTS' letter:

As the leader of the forces of all denominations that are asking Congress for Federal censorship, permit me to say to citizens and other legislators of New Jersey and other States where Legislatures are in session, that, as the great majority of film men are fighting Federal censorship, and may delay its enactment unless a larger number of the high-grade film men rally to its support, we advise that the work for local censorship be vigorously pressed in every Legislature, and local censorship also, such as the Mayor of Orange has threatened unless the exhibition of vile pictures shall cease.

Rev. WILBER F. CRAFTS, Ph.D.,
International Reform Bureau."

Those who fondly imagined that Federal censorship would relieve film manufacturers of the conflicting rules of rival State boards, and the petty annoyances of local busybodies realize how foolish they have been. Furthermore, if they will take pains to read the Constitution of the United States they will find the very first Amendment provides that: "Congress shall make no law respecting an establishment of religion, or prohibiting the free exercise thereof; or abridging the freedom of speech, or of the press; or the right of the people peaceably to assemble, and to petition the Government for a redress of grievances."

Such was the anxiety of our true American ancestors that no hierarchy should be established in this country, to interfere with the religious convictions of others, or limit the freedom of speech, press or assembly, that they linked all these possible evils in one comprehensive prohibition. The fact that the motion picture is not mentioned does not alter the principle, for this medium of expression of ideas had not been discovered. Neither had the phonograph—and it has not yet been claimed that, because a few filthy records have doubtless been made, the Federal government has the power to appoint censors to pass upon all phonographic cylinders and discs before they can be made public.

The whole theory of censorship—including "Star Chamber" sessions, trial *in camera* and suppression before publication, is abhorrent to the American ideal; and this is admittedly the thin edge of a wedge which, driven to its head, will force the Russian system of government control over the press, stage and all public mediums. Furthermore, until the U. S. Supreme Court can pass upon the constitutionality of any law that may be passed by this Congress it will not be effective.

In another paragraph Rev. Dr. CRAFTS inadvertently admits that the local authorities have ample powers under their city charters and State laws to punish the offenders against public decency. Doubtless there are some who deserve "screening" behind prison bars—and a few such examples, prosecuted publicly and condemned under established laws, would do more toward International Reform than censorship—which means merely "a house divided against itself" that "must fall."

MONSTER MOVIE MASQUE

"A Pleasant Time Was Had by All" at the Screen Club Civic Ball

The most brilliantly dressed assemblage of movie stars, producers, and thousands of followers of the screen that has ever been gathered under one roof, graced the spacious floor of Madison Square Garden at the first Motion Picture and Civic Ball held last Saturday night, under the auspices of the Screen Club and Motion Picture Exhibitors' League of New York. Never before has the public ever been able to shake hands and speak with such a galaxy of screen idols. Many of them were attired in costumes of characters which they had made famous throughout the world, and there was little difficulty in recognizing them.

The vast floor of the Garden provided an ideal place for dancing, and vari-colored spot lights flashed upon a scene which would require Kaleidoscopic language to describe. Picturesque decorations of the colossal hall formed a beautiful background. All the principal picture concerns had their boxes conspicuously and artistically decorated.

From eight o'clock until eleven dancing was enjoyed. After that a number of famous stars were introduced, and the public was only too ready to acclaim its heroes and heroines of the silent drama. When "Fatty" Arbuckle, Mabel Normand, Anita Stewart, Clara Kimball Young, King Baggot, Mary Miles Minter, Earle Williams, Jackie Saunders, Creighton Hale, and others of like fame were introduced, the house fairly rocked with applause. Following came the grand march, led by Clara Kimball Young, after which dancing was again in order.

The Metro Corporation, after the grand march, entertained in the smaller ballroom. Refreshments were served in one of the ante rooms.

Prominent civic personages and almost everybody of renown in the motion picture industry were present.

"QUEEN" IS CORRECT

Wilmington's Palatial New Picture House Deserves the Name

WILMINGTON, DEL. (*Special*).—A capacity house enjoyed the initial performance of Wilmington's latest and without a doubt finest house of amusement, the Queen Theater, located at Fifth and Market Streets. The leading city officials and other notables were present to witness the premier performances of the Triangle pictures which are to be shown here exclusively, and all were astonished over the magnificence of the new theater.

The house, which consists of the orchestra floor and one balcony, is featured by the fact that there is not a stair in the entire place, runways similar to those used in the very latest theaters of the country being the only way for the patrons to go in and out. The entrance to the theater is extraordinarily large and has been done in marble. The stage contains all kinds of scenery and curtains including an asbestos drop that will allow for the presentation of a play if the management so desires.

The building is owned and run by the American Amusement Co., a corporation of this State of which William and Charles Topkis and James M. Ginns are the chief owners. The opening programme consisted of "Between Men"; "Fatty and Mable Adrift," and the Universal Animated Weekly. The music for the performance was furnished by an organ and a ten-piece orchestra.

SAMUEL L. RACHLIN.

MOTION PICTURE EXPOSITION

Madison Square Garden, will house the First National Exposition of the Motion Picture Industries from May 6 to 13. The Exposition will be under the auspices of the Motion Picture Board of Trade of America, Incorporated, and will be managed by J. M. Binder, Executive Secretary of the Board of Trade, and Harry A. Cochrane, General Manager of Madison Square Garden.

Many important trade conferences and conventions will be held in conjunction with the Exposition. Film manufacturers will have all their favorites on hand to meet the public, motion pictures will be made every day during the Exposition to give the public an insight into the manufacturing end of their favorite amusement, and in addition all the latest devices, accessories and equipment for studios and theaters will be shown for the benefit of the trade.

MILWAUKEE'S MOVIE BALL

MILWAUKEE, WIS. (*Special*).—The Milwaukee Moving Picture Operators' Union held a ball at the Auditorium, Saturday, Feb. 12. About three thousand people were in attendance. At the later part of the evening dancing became impossible and the throng almost uncontrollable. The following movie stars were in attendance: Miss Margaret Clayton, Essanay; Mr. Bryant Washburn, Essanay; Mr. Hobart Henley, Universal. It was impossible to handle the crowd that thronged the box where the actors were seated. Moving pictures were taken of the grand march, which was led by the actors in attendance. The ball was a grand success in every way. This was the second annual ball given by this union. Players from all the local theaters were in attendance in the boxes after the performances. Exhibition booths were placed by many of the motion picture companies.

J. A. KISS.

"POOR LITTLE PEPPINA" A PIPPIN

First of the Pickford-Famous Players Paramount Films a Big Feature at the Broadway

Mary Pickford as an Italian Boy.

Several well-known Italian actors who are residents in New York appear in characterizations of their own nationality in "Poor Little Peppina," the Famous Players-Paramount seven reel special production in which Mary Pickford is being starred at the Broadway Theater this week.

The opening scenes of "Peppina" all take place in Italy and several of the principal characters in the story, even in America, are Italians. For this reason Sidney Olcott, who directed the picture, decided that only Italians should be engaged to play the important Italian parts and that all the extra people in the scenes requiring large crowds should be bonafide Latins. As a result, some of the best known Italian actors in the country appear in support of Miss Pickford among them Cesare Gravina, Antonio Maiori, Ernesto Torti, N. Cervi, Francesca Guerra and others of equal note. Several of these players have appeared individually in different Famous Players, Gravina in "The White Pearl," starring Marie Doro, and Majeroni in "My Lady Incog" in which Hazel Dawn recently appeared, but this is the first time that they have all been assembled in any one production. It is the contention of the Famous Players that no assemblage of American actors, however, talented, can impart true realism to a scene which requires Italian atmosphere.

One of the most striking scenes in the production is the great court-room setting in which hundreds of Italians gather to witness the trial of Soldo, the murderer, who later kidnaps Lois Torrens, the American child whom her captors call Peppina. The detailed knowledge displayed by Director Olcott in the staging of this scene will serve as an illustration of the care with which the entire production has been handled.

SELIG FOR SHORT FILMS

The old argument of the worth of the one reel picturepiay is again being discussed pro and con. In interviews appearing in certain metropolitan newspapers certain film authorities continue to voice opinions that short length films are doomed while others vehemently assert that the one and two reel pictureplays will always be indispensable to a well-balanced programme.

William N. Selig, president of the Selig Polyscope Company, is one prominent film manufacturer who has staunchly held to his ideas of the worth of pictureplays in one reel. While it is true that the Selig Company is noted for its spectacular dramas, yet Mr. Selig has never permitted his single reel productions to suffer and has gone right ahead releasing one reel pictureplays while others have eliminated this class of film from their programmes.

That Mr. Selig's policy was a far-sighted one is shown by the recent revival of one reel pictureplays and the statements of several manufacturers that they will again return to the production of one reel comedies and dramas.

"There will always be a demond for short length films of worthiness," said Mr. Selig recently. "We have spared no expense or care in the stories and the production of our one and two reelers and our sales have jumped within the past few months to a figure that is most gratifying. The public will always demand good comedies and dramas in one and two reels and I should not be surprised to witness a strong revival of the split-reel film. Feature films have won decisive and lasting favor, it is true, but shorter length films have never really lost favor with the public."

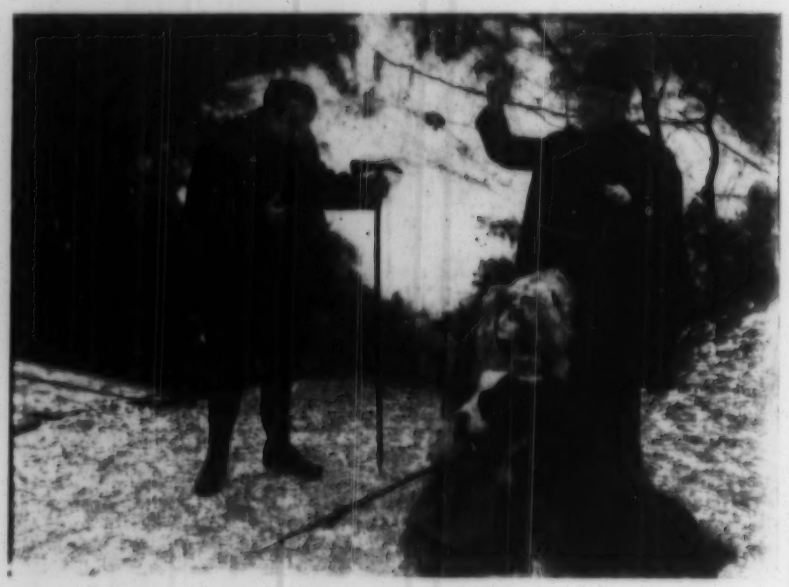
PALLAS HAS GEORGE BEBAN

Prominent Characterizer of Italian Parts Returns to Paramount Fold

George Beban, the well known characterizer of Italian roles, has closed with Pallas Pictures to again appear on the Paramount Programme. Mr. Beban's exceptional work in "The Alien" and "The Italian," now appearing throughout the country with great success under the Paramount trade-mark, has made him enormously popular with patrons of the screen in addition to his fame as a star of the speaking stage.

Mr. Beban recently created wide-spread interest when he appeared on Broadway in "The Alien," a combination of motion pictures and dramatic sketch adapted from his well known play "The Sign of the Rose." Since the age of eight, Mr. Beban has devoted his efforts to the stage. As the "Boy Baritone of California" he toured the country, later appearing as end man in minstrel organizations and then in stock. His rare dialect and generally effective characterizations attracted attention of big theatrical managers, with the result that he soon appeared in principal and starring roles in such productions as the famous Weber and Fields Jubilee "Fantana" and George M. Cohan's "The American Idea."

Mr. Beban has already reached Los Angeles and is now preparing a play written by himself for Pallas Pictures. A telegram received from Los Angeles announcing the acquisition of this new star does not mention the name of his next screen vehicle, but it is believed that it will be a modern drama of Italian theme.



MARGUERITE CLARK IN "OUT OF THE DRIFTS."
Famous Players-Paramount. Released Feb. 24.

METRO RE-ELECTS CHIEFS

Enthusiastic Annual Meeting Approves Big Plans for the New Year

At the most enthusiastic meeting ever held by the Metro Pictures Corporation, Richard A. Rowland was re-elected president, Joseph W. Engel was re-elected treasurer, and the two were inducted into office with votes, thanks and approval that would make even less modest tingle with satisfaction. The directors' meeting followed the annual stockholders' meeting. The Board of Directors was increased from seven to nine by the addition of L. Lawrence Weber, president of the Popular Plays and Players, Inc., and an associate of H. H. Frazee in theatrical enterprises, and A. S. Beymer, of the Keystone National Bank of Pittsburgh.

The following is a list of the other officers elected: First Vice-President, James A. Fitzgerald of Detroit; Second Vice-President, James B. Clark of Pittsburgh; Treasurer, Joseph W. Engel of New York; Secretary, Louis B. Mayer of Boston; Assistant Secretary and General Counsel, J. Robert Rubin of New York. Executive Committee, Richard A. Rowland of New York, Joseph W. Engel, New York; Louis B. Mayer, Boston. Directors: Richard A. Rowland, New York; Joseph W. Engel, New York; Louis B. Mayer, Boston; James A. Fitzgerald, Detroit; L. Lawrence Weber, New York; A. S. Beymer, Pittsburgh; O. N. Davies, Minneapolis; John D. Clark, Philadelphia; James B. Clark, Pittsburgh.

All the elections were unanimous, and the now famous Metro spirit was prevalent.

In approving in its entirety the publicity and advertising program for the new year, the board passed a resolution congratulating Arthur James, publicity director, on the nation-wide scope of the publicity campaigns which have so materially contributed to the successes of the year.

"THE RIGHT TO LIVE"

Local Politics Prevents the Release of a Perfectly Clean Production

CHICAGO (*Special*).—The United Photo-Plays Company of Chicago are certainly having their trouble securing a permit for their new five-reel production, "The Right to Live." This picture has been held up in the City Hall since Friday, Feb. 4. This, in spite of the fact that there is absolutely nothing in the picture upon which a refusal to issue a permit can be based other than the picture has a certain political aspect which the City Hall seems to view as hitting William Hale Thompson, the present mayor of Chicago.

The ordinance in connection with the censorship of motion pictures in Chicago states that it is the duty of the second deputy of the Police Department to either refuse or issue a permit for any film within three days after its first inspection. The ordinance further states that the only reasons upon which a film can be held up are immorality and obscenity. "The Right to Live" is marked by neither of these, yet the producers are unable to get definite action on this film.

At the present time the case is up to the corporation counsel, and the producers are determined to fight for the issuance of a permit in the courts, if necessary. The Chicago press has devoted a great deal of space to "The Right to Live" so far, owing to the news value of this arbitrary stand on the part of the censor board and other City Hall officials, who really should not enter into the matter at all.

PALLAS SPRINGS SURPRISE

"David Garrick" Filmed in Camera with Dustin Farnum in Title Role

Pallas Pictures studio, Los Angeles, announces that this concern has just completed an elaborate production of "David Garrick," which has been produced time and again on the speaking stage since 1864, when E. A. Sothern created the title character in England.

The production of "David Garrick" in films has been going on for the past several months at the Pallas studios, but has not been made public because of the fact that contemplation of its filmization was evident among other producers. Dustin Farnum is presented in the title role for which he is well suited, as will be realized by those who are familiar with this subject. The chief part of "David Garrick" has proved irresistibly attractive to many successors of the elder Sothern and only several weeks ago his famous son opened in a revival of the celebrated play with great success, at the Booth Theater.

SHOWS OPEN AND CLOSE

BARRE, VT. (*Special*).—The popular Pavilion Theater which has been dark for several weeks was re-opened Feb. 15 under new management. Hoban and Denning are the new lessees. John E. Hoban was for twelve years resident manager of the Barre Opera House, and his partner, J. Henry Denning, has had considerable experience with road shows. The house will be run as a motion picture and vaudeville theater, only high class feature films being shown.

Dreamland Theater was closed Feb. 14 after being open but a week under the management of Guy Dindo, a former operator at the Pavilion.

At the Park Theater Mary Pickford in "Esmeralda" attracted large crowds, both afternoon and evening.

JOHN P. CONCORAN.

MARIE DORO DEXTER AND ELLIOTT DEXTER,
On Their Honeymoon in Florida and Filming Scenes for the Famous Players' Production of "Diplomacy."

E. H. SOTHERN FOR THE PICTURES

Famous Shakespearean Actor Will Act Before Camera for Vitagraph Features

Edward H. Sothern, foremost Shakespearean actor, who recently retired from the speaking stage, is the latest to succumb to the lure of the screen.

This is regarded as the most important in significance since the movies began to rival the spoken drama in interest.

"Up to recently," said Mr. Sothern, in confirming the announcement that he had signed a contract with the Vitagraph Company of America, "I regarded motion pictures as comparatively unimportant as compared with the speaking stage. I considered the screen's limitations as regards the voice of the actor as being too great a handicap. How on earth, I thought, could the immortal Shakespeare be produced without the speaking of every one of his lines!

"I am convinced now, however, that the combined use of sub-titles and lip movements will more than offset this handicap. Then I considered the tremendous scope in the matter of scenic portrayal, and I am now on my way to become a movie actor.

"In the legitimate theater I appear before several hundred—possibly a thousand or two, six nights a week for a matter of forty weeks. In the movies, I am told, I will appear before hundreds of thousands every afternoon and every evening. The temptation was too strong."

Sothern signed the contract with the Vitagraph after he had announced that he would retire from the stage at the end of the present season. Mrs. Sothern (Julia Marlowe) is not to be seen with him on the screen.

Commodore J. Stuart Blackton, in confirming the announcement, said that his company would produce four feature films with Mr. Sothern in the lead, and that one of the films would be specially written for the famous actor.

"He will begin work about May 1 and will continue through the summer or until the four are completed. Some of the stars of our company will support him, among them being Miss Anita Stewart, Edith Storey, and Lillian Walker."

The Sothern films will be shown in New York first, under the Vitagraph's own direction, as in the case of "The Battle Cry of Peace." It is expected that by that time the company will again control a Broadway playhouse.

Sothern's appearance under the Vitagraph standard makes the fifth legitimate player of international fame to act for that company. Miss Edna May, of "Belle of New York" fame; Frank Daniels, Charles Richman, and Joseph Kilgour are already acting in Vitagraph productions.

CLARA WHIPPLE—(EQUITABLE).

FLORIDA FILM FLASHES

Vignola's Farewell Dinner-Dance and Gaumont's Big Reception

JACKSONVILLE, FLA. (*Special*).—Mr. and Mrs. Edwin Thanhouser left for New Rochelle, N. Y., on the 14th. Mr. Thanhouser was here to inspect the studio recently completed.

A company of Randolph players passed through here en route to Palm Beach, Fla., to remain for several weeks.

A special train was operated for a company of Peerless Players and several hundred "extras" to Orange Park, twelve miles south of here, for a day's work at a large estate there.

The motion picture colony was invited to attend the carnival on Feb. 17, by Con T. Kennedy, owner of the shows.

Mark M. Dintenfass, treasurer, and Louis Burstein, general manager of the Vim Company, have gone to New York.

Pauline Frederick, and Robert G. Vignola, her director, left for headquarters on Feb. 14.

Robert G. Vignola gave a farewell dinner-dance at Hotel Mason to half a hundred friends. Mr. Vignola and his company have been here for several weeks working on a picturization of "Audrey."

All the members of the Gaumont and associated companies were tendered a mammoth reception on Sunday, Feb. 13, by the Board of Trade of South Jacksonville, across the river from here, at Hollywood, the beautiful estate of Colonel and Mrs. P. J. Mundy. Managing Director Richard Garrick had his cameramen on hand and secured views for the Gaumont Weekly. Mr. Garrick stated that it was the first time, to his knowledge, that a municipality had ever entertained a motion picture company. More than a thousand persons were in attendance.

A dinner was given Mark M. Dintenfass, treasurer of the Vim Company, by Mayor Bowden and his committee, at Atlantic Beach. The occasion was especially planned for the presentation of a loving cup to Mr. Dintenfass for aid given the Chamber of Commerce in its present efforts to secure more motion picture companies for this city.

A local concern is having fashion pictures made here and they are being shown as part of the programme at the Arcade. As soon as the latest "creations" arrive, Miss Louise Bates, of the Thanhouser company, acts as the model, and Alfred H. Moses, cameraman of the same company, reels it off.

L. D. Joel purchased the Phoenix theater and is making improvements. He has been connected with amusements in both Atlanta and Savannah.

Barry O'Neil and his company of Peerless Players left for New York on Feb. 15, after having spent the past six weeks in this vicinity. E. O. UEDEMANN.

ETHEL TEARE POPULAR

Reports from general film exchange managers indicate that Kalem made a wise move in establishing Wednesday as Ethel Teare Day in its schedule of releases and surrounding that pretty player with a capable company of fun-makers in subjects that would feature her bewitching personality. Every general film exchange in the United States and Canada buying film has already placed a standing order for one or more prints of the Wednesday specials and reports that exhibitors have given them an unusually favorable reception.

The rise of Ethel Teare to stardom in the short space since her first appearance in small parts in Kalem "Ham and Bud" subjects places another name on the long list of stars discovered and developed by Kalem which includes such well-known present Kalemites as Lloyd V. Hamilton, Bud Duncan, Marin Sais and Ollie Kirby, and many others equally well known to film fans.

SPIRIT STILL LIVES

Bold Mecklenburgers Firmly Oppose Federal Film Censorship

The Motion Picture Exhibitors' League of North Carolina held its first annual convention at Greensboro, one of the principal educational centers of the old North State, and at once established a record in the matter of concise and direct condemnation of any Federal pre-publicity censorship of motion pictures.

J. W. Binder, executive secretary of the Motion Picture Board of Trade of America, addressed the convention on Feb. 14. He dealt in detail with the motives behind the censorship efforts in Washington of Dr. Wilbur F. Crafts, head of the so-called International Reform Bureau, and with the work of agitators and irresponsible agencies.

"The Mecklenburg Declaration of Independence was signed in North Carolina before the one written by Thomas Jefferson was signed in Philadelphia," said Mr. Binder. "The same spirit still lives there, as is shown by the adoption of the following resolutions at the convention of the Motion Picture Exhibitors' League:

Resolved, that the motion picture exhibitors of North Carolina in convention assembled, unqualifiedly condemn the efforts now being made to fasten the principle of Federal prepublicity censorship of motion pictures upon the American people through the several bills being considered by the House Committee on Education at Washington.

The North Carolina exhibitors gave full endorsement to the fast spreading idea of co-operation in the motion picture industry. Practical means of bringing the film manufacturers, distributors, and exhibitors and others closer together were discussed and approved.

The officers of the North Carolina organization are: President, P. W. Wells, Bijou Theater, Wilmington; first vice-president, L. W. Davis, Strand Theater, Durham; second vice-president, M. W. Jordan, Gem Theater, Laurinburg; secretary, H. B. Varner, Lyric Theater, Lexington; treasurer, Otto Haas, Ottoway Theater, Charlotte; attorney, A. F. Sams, Winston-Salem.

CHICAGO SCREEN GOSSIP

Aaron Jones Running Against an Alderman Who Persecutes Pictures

CHICAGO (*Special*).—The Colonial Theater opens again this week with Triangle films having been subleased to S. L. Rothapfel. Joe Bransky will manage the house, which is now undergoing redecorating and renovating. After "The Birth of a Nation" ended its run at that house, Pavlowa was put in, but failed to draw. At the last there were 1,000 seats available at twenty-five and fifty cent prices, but that did not help business.

Norman Field, formerly manager of the Colonial, now has a new position with Jones, Linick & Schaefer—one just created. He is overseer of pictures. That is he calls at the houses and sees the films run giving instruction for orchestra and stage effects. The La Salle and Studebaker will be the principal scenes of his employment.

Acher Brothers have taken "The Salamander" for their string of outlying houses, and it is drawing big business. "One Day," just released by B. S. Moss, will probably be controlled out this way by the Central Film Company. Negotiations were under way when this is written.

Mary Pickford in "Poor Little Peppina," opened at the La Salle for a run of three weeks. The price of admission is a quarter. The house had adopted a daily change policy, but hardly had it under way when this film was put in. It is playing to big business.

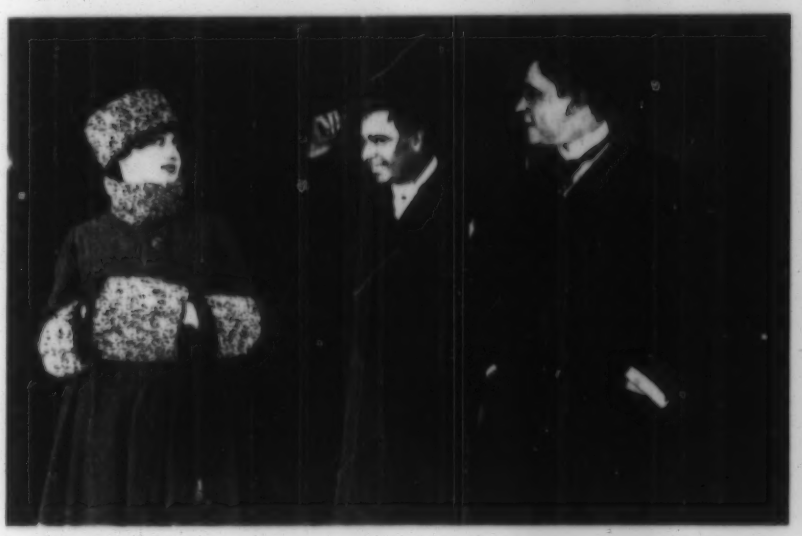
The Studebaker has Bessie Barriscale in the Ince production of "Bullets and Brown Eyes" this week.

Charles Goodall, scenario writer for Essanay, is writing a travesty which will be put on at the coming "revel" of The Strollers.

The report of the Barret O'Hara vice commission of the State senate is being picturized.

Tom Mix is at work at Newhall on a three-reel Selig Westerner entitled "The She Sheriff."

Aaron Jones, of Jones, Linick & Schaefer, is making a hot campaign for the Republican nomination for alderman in the sixth ward, opposing Alderman Willis O. Nance, who has been especially unfriendly to the picture interests. E. E. MEREDITH.



BARBARA TENNANT AND HAMILTON REVELLE IN "THE PRICE OF MALICE."
(Rolfe-Metro.)

PITTSBURGH'S BIG BALL

Mother Mary Maurice Led the Grand March with Mayor Armstrong

PITTSBURGH, PA. (*Special*).—About four thousand people attended the first ball of the Pittsburgh Screen Club at Motor Square Garden Monday evening, Feb. 14. Attorney A. C. Stein was master of ceremonies, and an address was made by Mayor Joseph G. Armstrong. S. M. Spedon, publicity manager of the Vitagraph Company, made an address, and Billy Quirk, president of the New York Screen Club, extended a greeting of the New York club to the Pittsburgh club. Mary Maurice, of Vitagraph, was given a welcome which was almost deafening. Mary Miles Minter, and Violet Mesereau seemed dazed with the applause when they arrived on the scene. Among other prominent screen stars appearing were Grace Valentine (who was formerly a member of the Davis Stock of this city), Anne Barnes, Hobart Henley, Joseph Smiley, Rose Tapley, Paula Shay, Marguerite Snow, Rose Stevens and others.

The grand march was led by Mary Maurice and Mayor Armstrong. All the visiting screen stars were guests Tuesday morning at a breakfast given by the Pittsburgh Press Club—and a very early one. It was probably around 6:30 A.M. Tuesday morning when the "stars" arrived at their hotels. On Tuesday several of the screen stars visited some of the prominent motion picture houses where they were billed to appear at a certain hour. All in all the Screen Club ball was a "big" success, and nothing marred the festivities except a very much misbehaved and unruly spot light, which insisted on sputtering and acting badly. D. JAY FACKINER.

TRIM TRIANGLE FILM

"Don Quixote" Cut to Five Reels Shows De Wolf Hopper at His Best

Following the Triangle's release this week of its biggest feminine star, Billie Burke, in the Thomas H. Ince production, "Peggy," there is announced for the corporation several hundred exhibitors its most prominent male acquisition from the legitimate, De Wolf Hopper. The Fine Arts version of the Cervantes novel, "Don Quixote," has been cut to five reels since its initial showing at the Knickerbocker Theater in New York several weeks ago, and for release this coming Leap Year Week is combined with the Kay-Bee feature, "The Last Act," in which Bessie Barriscale is starred.

"Don Quixote" as it emerges from the Griffith studios, is based largely on the adventures of the muddle-headed old knight in righting the wrong done by the crafty Don Fernando to the fair Dorothea and preventing Fernando from marrying Lucinda, beloved of Cardenio. The film version gives naturally only a small portion of the adventures which befell the Cervantes character. Chester Withey, who made the adaptation and also plays Don Fernando, brings in the episodes of the windmills and the scenes at the inn where Dulcinea was the slavey until Don Quixote arrived and dubbed her the fairest lady in all Spain.

In "The Last Act" Miss Barriscale is an actress who gets a good part when she needs it most. Into her life comes a prosperous business man who neglects his wife because she neglects him for her charities. When the actress is tempted to yield to his attentions she is reminded very forcibly of the consequences by recalling the climax of her own play. She then induces the wife to devote a little more time to her husband, discard her dowdy attire and garb herself in the frills that every husband loves. When this is done "the last act" becomes a happy one.

Two new Keystones will go out to exhibitors with these features. Ford Sterling and Chester Conklin are the respective stars of "His Pride and Shame" and "Cinders of Love."

NEW YORK CENTRAL'S "SAFETY FIRST" SHOW CAR.

In keeping with its policy instilling the "Safety First" principle among its employees, the New York Central Railroad has just released a motion picture, entitled "The House That Jack Built." This film is about three thousand feet long, and illustrates accidents resulting from carelessness. These happenings are woven into an interesting story laid in typical railroad settings. This picture is shown to all the employes in a moveable "movie" theater constructed from an old diner. This car travels over the whole system and the men and their families are invited to witness the performance.

NAT GOODWIN RAISED HIM

A new Goodwin story which is interesting in a reminiscent way was told at the Mirror studio the other day when the veteran "Nat" was appearing in a scene for the Mirror Films, Inc.

Many years ago, in the days of Henry E. Abbey, the famous impresario, in fact, Nat Goodwin, a rising actor spoke at a club dinner at which there was in attendance a scion of one of the wealthiest and proudest families in America. Although the actor has since become well acquainted with Mr. Blank, as he shall be called, he was not acquainted at the time. Goodwin made a great appeal to the diners and was roundly applauded.

A few days later Abbey approached Goodwin with some embarrassment and conveyed to him the information that Mr. Blank was giving a dinner party the following Wednesday, and offered to pay Mr. Goodwin five hundred dollars if the actor would speak to his guests.

Goodwin saw the embarrassment of Mr. Abbey in bringing such a proposition to him, but he could not resist the temptation to have his joke about it.

"You tell Mr. Blank," he replied, "that I am giving a big dinner party the same evening and if he to will come and speak to my guests I will give him six hundred."

JOHNNY RAY.
As "Casey the Fireman"—(Reserve Photoplays Co.).

OTIS SKINNER TO SCREEN "KISMET"

California Motion Picture Corporation Captures the Famous Star and Spectacle

Otis Skinner has capitulated, conditionally, to the charms of the screen drama, and while the surrender has not been complete it is none the less significant, important and cheering to lovers of animated photography.

The greatest mental spectacle of the dramatic stage, "Kismet," is to be the vehicle in which his picturesque and eloquent art is to be brought to a wider public than Otis Skinner, even with his almost universal popularity, has ever heretofore reached.

The conjunction of star and spectacle was the achievement of the California Motion Picture Corporation—a singularly happy resultant of forces which have been at work for many months.

It has long been agreed that Otis Skinner is one of the best readers of blank verse on the English speaking stage. His classical training, his early career as leading man with the great Majeska, his naturally eloquent voice and his literary gifts all conspire to render him ideal in the drama of Shakespeare and indeed of all poetic drama. Mr. Skinner's current performance of "Cock o' the Walk" is the crowning achievement of a series of romantic appearances which includes "His Grace de Gramont," "The King's Jester," "Villon, the Vagabond," "Prince Rudolph," "Rosemary," "Prince Otto," "In a Balcony," and many other similar plays of rhetorical, romantic and picturesque appeal.

The California Motion Picture Corporation which, in its ceaseless search for unusual and extraordinary material for picturization, had conceived the idea of producing "Kismet," the opulent picture of the Orient and the thrilling story of Hajj, the beggar who becomes a noble in a day and finds himself a beggar again before the hour of the last prayer is said at the mosque.

"Kismet" was proffered to the California Motion Picture Corporation, but the western concern would not consider a production of such a magnificent and costly drama with any other than Otis Skinner in the leading role.

"Give us Otis Skinner and we'll produce 'Kismet,'" they said.

That star had previously hinted that if he was to be lured even for a single season from his footlight friends, no play but "Kismet" would entice him, and his reasons for this were obvious and legitimate. So the California corporation brought the play and the star together, Otis Skinner signed the contract and "Kismet" with a wealth of scenic splendor, will be produced, its release being scheduled for early next Fall. It will be in ten reels and the promise is given forth that the glory of ancient Bagdad, the luxuriousness of the Orient, the sensuous charm of the East and the mystery and languor of the Arabian Nights' Entertainments—of which "Kismet" is one of Scheherazade's finest tales—will be reproduced with all the fidelity to the original that is found in Burton's unexpurgated "Arabian Nights."

No production yet undertaken by a film-producing firm suggests the possibilities implied in the presentation of "Kismet," as any one of the hundreds of thousands who saw the staged production will realize.

Its gorgeousness will challenge the skill of artist producers, and in this connection, Mr. Skinner, interested in the original production, and a producer of genius in his own right, promises to be of the greatest assistance in mounting and projecting the great ensemble episodes and pageantry and the mob scenes.

When the Knoblauch play was originally produced in New York at the Knickerbocker, a gasp of thrilled amazement swept the great audience. It was pronounced "without reservation the most extraordinary theatrical entertainment of the decade."

But—and here comes the reason for Otis Skinner's exception in favor of "Kismet" as the one medium of his screen appearances—the expense in moving so gigantic a production from city to city precluded all possibility of financial gain for those involved in its production. Charles Frohman, Klaw and Erlanger and Harrison Grey Fiske were concerned in the enterprise, but their rewards were limited to the sentiments of gratitude which their production aroused in favor of the men who had fathered so superb a presentation.

"Kismet" was like a grand opera organization in respect to its inability to make money, for though the largest theaters were filled at every performance, the costs involved were too great and "Kismet" as an economic proposition was not financially capable of producing a profit. The spectacle-drama was taken over its itinerary according to schedule; played to "capacity" business, helped more firmly to establish the reputation of its producers as well as the fame and popularity of Otis Skinner its star, and then was withdrawn, never again to be presented.

And that explained the reason for its renaissance in the motion picture world, and for Otis Skinner's willingness to abandon temporarily his uninterrupted stage successes. He is loth to leave the character of Hajj snoring endlessly on the stone bench before the Mosque of Bagdad. He believes with propriety that Hajj should be permanently installed in the celluloid hall of fame provided by the films.

HELEN'S CHALLENGE FILM

Reviewers' Verdict on "Girl Who Dared" Decides Important Question

A heavy load of responsibility has been thrust on the poor trade paper reviewers. After Helen Gibson completed work on "The Girl Who Dared," she sat down and wrote a letter to the officials in the East. "I'll make the Kalem company stop advertising me as "the most daring actress in pictures,'" she said, "if any other player will attempt the feats shown in this picture." The result is that "The Girl Who Dared," which is scheduled for release March 18, has been named "Helen's Challenge Film" and Kalem declares itself willing to abide by the star's promise.

It has been decided to go even further. A special showing of "The Girl Who Dared" has been arranged for the trade paper reviewers, and it will be left to the decision of the film seers whether Helen Gibson is entitled to her claim of being "the most daring actress." The verdict of the reviewers will be final.

Another departure in connection with single-reel releases is the issuing of a special six-sheet, four-color lithograph on "The Girl Who Dared." It is in this picture that a slight accident, which might easily have been serious, occurred to Helen. It is shown clearly on the screen when Helen, dropping from a rope to a train, is struck a glancing blow by the hood of the engine.

V. L. S. E. COMEDY RELEASES

Commencing with this week the V. L. S. E. will issue a complete programme consisting of its regular feature releases, the Hearst-Vitagraph News Pictorial and a selected list of one and two-reel comedies. The comedies for the present will be made by the Vitagraph company, but it is said that the other producing companies making up the Big Four will also contribute to this service. The Vitagraph Company will release the Frank Daniels comedies and reissues of the most successful of the Sidney Drew and John Bunny pictures. These shorter subjects will be released under the same open booking plan that governs other V. L. S. E. releases and can be booked separately or in conjunction with other releases.

CAPTAIN LAMBERT LAYS OFF

Captain Harry Lambert, who recently resigned as director general for Mirror Films, Inc., has not decided on his future plans. All business communications should be addressed to his personal representative Ouida Bergere.

HOWARD VISITS GLENDALE

Novelist Interested in Making of His "Social Pirates" In Kalem Studio

"Why, you've moved a Broadway hotel right here to the studio," said George Bronson Howard, as he watched the making of a scene in his "Social Pirates" at the Glendale, California studio. The set showed a hotel lobby, and two real elevators carried passengers up and down while fifty guests and employees moved about the scene. As a result of the interest thus awakened at the start, the prominent novelist and playwright spent the better part of the day at the studio and was warm in his praise of the lavish manner in which Kalem is staging his stories.

The author also expressed his pleasure in the selection of the players to interpret the stories. "The cast appears to be unusually well suited to the stories," he declared, "and in particular Marin Sais and Ollie Kirkby are exceptionally well fitted to carry the roles of 'Social Pirates.' You know the stories make exacting demands in the matter of beauty, refinement and versatility."

It is expected that complete details as to the release of the new Kalem series will be made within a few weeks. The list of newspapers publishing the stories is being perfected, while other publicity plans include the covering of the country with a twenty-four sheet stand.

HOBART WITH FAMOUS PLAYERS

C. Doty Hobart, for two years on the Kalem scenerio staff, after a two months' vacation at his home in Daytona Beach, Florida, has joined the staff of writers at the Famous Players' Studio.

Mr. Hobart is strictly a feature writer, having a large number of original subjects as well as adaptations to his credit. Among his original releases are "The Maker of Dreams," "The Haunting Fear," "The Pretenders," "The Stolen Ruby," "The Scorpion's Sting," and "Voices in the Dark."

In speaking of his new position Mr. Hobart said, "I feel certain that, with the facilities which the Famous Players have for the producing of reel pictures, I shall be at my best. I am nearly finished with an adaptation of a well known play, the name of which I am not at liberty to mention, for production by Mr. Robert G. Vignola and featuring Miss Pauline Fredricks; I can assure you that I am trying to make it one of the best, if not the best, scenario I ever wrote."

"FATTY" AND MABEL TEEL.
"The Lure of Broadway."

"UNTO THOSE WHO SIN"

Fritzi Brunette Plays in Purple and Fine Linen and Pays the Penalty

In the Selig Red Seal play "Unto Those Who Sin," to be released through V. L. S. E., March 6, Miss Fritzi Brunette makes her initial debut as a star in V. L. S. E. productions. "Unto Those Who Sin" was written by James Oliver Curwood, and truthfully presents the trials and temptations that beset the paths of working girls. A stenographer, working for a mere pittance, which is snatched from her by her parents weekly, succumbs to the enticements of luxury and fine dress. She sacrifices everything—even the love of an upright man—in order to gratify her passion for purple and fine linen. When it is too late, she discovers that true love is the greatest prize of all, and that the wages of sin is death.

In "Unto Those Who Sin" Mis Brunette wears eighteen different and costly gowns, fashioned especially for the drama. Her acting is said to be a revelation. She puts all the fire and passion that is possible into her role, and in the denouement, which is thrilling in the extreme, she carries the life story of a modern siren to its logical ending. An all-star cast will appear in the support of Miss Brunette, and the scenic effects are unusually fine.

GLAD SHE'S DANISH BORN

Mlle. Valkyrien (Baroness Dowitz), the Danish actress in "Silas Marner," plays the role of the pretty barmaid, who becomes the wife of Godfrey Cass. For the photographing of the scenes where she starts on her way to Squire Cass's house for the purpose of presenting her husband with his child, Mlle. Valkyrien was required to be exposed to the winter air for three hours in her bare feet, clad in a thin dress and shawl. Then she was glad "It Happened in Denmark."

FRITZI BRUNETTE IN "UNTO THOSE WHO SIN"—(SELIG).

FEATURE FILMS OF THE WEEK

"The Iron Claw" Clutches Attention at the Start and Holds Suspense Through Many Thrills—Barrymore is "Nearly a King" of Comedy—"Daphne and the Pirate"

"THE IRON CLAW"

The Inauguration of a New Fourteen Episode Serial of Two Reels Each, Written by Arthur Stringer and Featuring Pearl White, Sheldon Lewis and Creighton Hale. Produced by Edward José from the Scenario of George Brackett Seitz, for Release by Pathe.

"THE VENGEANCE OF LEGAR."

The opening episode in this new series gives great promise of that which is to follow, and besides performing the function of properly introducing the various leading characters starts off with a smashing big spectacle in which a whole island is inundated. The first episode also starts in with an extra large quantity of suspense and mystery, and this is well sustained in the one that follows.

It is naturally impossible to judge of the whole production by merely viewing the introducton, but the promise that the two initial episodes hold forth would lead one to believe that "The Iron Claw" will be one of the best mystery serials that has been produced.

"The Vengeance of Legar" tells how the master criminal was started on his nefarious career. Several years previous he was employed as secretary to a wealthy physician, Enock Golden, living on a small island off the coast of South Carolina. Legar makes love to the physician's wife, for the purpose of discovering the hiding place of a large quantity of jewels, and is discovered by the physician, who first drives his wife from the house and then, taking Legar down the cellar, crushes his right hand and brands him hideously about the face. Legar is then turned loose, but before leaving the island opens the water gate and the place is inundated. The flood scene has been especially well handled with the exception that hardly enough water is shown coming through the gate to warrant the vast quantity of water seen later. In the flood Legar captures Golden's little daughter and makes way with her. The time then jumps to ten or fifteen years later, and Legar is shown as a master criminal about to wreak his greatest vengeance against his former employer, driving his daughter to a life of shame. She is rescued at the last moment by a mysterious personage fighting Legar and his criminal practices, known as "The Laughing Mask."

The whole episode was particularly well acted by the three playing the leading parts. Pearl White was pathetically winsome as the young girl; Sheldon Lewis was convincingly villainous as the master criminal, and Creighton Hale pleased as the young secretary of Enock Golden. The photography was clear and distinct, and the direction of Edward José convincing and realistic.

"THE HOUSE OF UNHAPPINESS.

Such is the title of the second episode in this new serial. At the close of the last episode the young daughter of Enock Golden, the millionaire, was left in the possession of the mysterious Laughing Mask, who in the opening scenes of the second installment restores her to her father. Legar, the master criminal, threatens that unless she is returned to him at once incendiary fires will break out all over the city. The threat is ignored and the fires occur. Legar sends a second threat saying that unless his demands are met with the tenement section of the city will be given over to the flames and kept burning until the girl is returned to him. These fires occur and are handled with convincing realism, several scenes showing the New York City Fire Department in action. Creighton Hale, the young secretary of Golden, gets on the track of the criminals and discovers that the fires are being caused by a newly invented machine, the electro-ray projector. With the aid of the police the location of this machine is discovered and it is destroyed, but not before Legar and his band of criminals have effected their escape. Golden's young daughter, however, seeing all of the misery that she is causing, voluntarily leaves her father and returns to Legar. The episode closes showing the Laughing Mask secreted in the chimney of Legar's headquarters, listening to the further plots of the criminals.

E.

"NEARLY A KING"

A Five-Part Original Drama Written by William H. Clifford and Featuring John Barrymore. Produced by Famous Players under the Direction of Frederick Thomson, for Release on the Paramount Programme Feb. 13.

The Prince of Bulwana / Jack Merriwell	John Barrymore
Crown Princess of Zonia	Katherine Harris
Regent of Okam	Russell Bassett
Grant Mason	Martin Alsop
Olaf	Fred McGuirk
Marya	Beatrice Prentice

Those responsible for this production seem to have shown rather poor judgment in attempting to make a serious drama out of a subject that presented so many possibilities for good comedy. And this situation is saved by the skill of such an extra good comedian as John Barrymore in the leading part. "Nearly a King" is not worthy of being called a dramatic production, it is just a romantic fantasy, with a dual role for the star. This would also seem to be the opinion of the audience in the Broadway Theater on the afternoon on which we viewed it, for many of the parts that were supposed to be most serious were laughed at. A group of college girls sat behind us and in one of the scenes showing a fight on a flight of stone stairs remarked, "Doesn't that look just like a bowling alley."

The story outdoes George Barr McCutcheon in its imaginative improbableness. A Crown Prince, in love with a Russian dancer, is suddenly ordered to contract a marriage with a neighboring princess for political reasons. He rebels. His American secretary tells him that he has a friend in America who is his exact double, and suggests that he be brought over to masquerade as the Prince in order that the latter may escape to London and marry his dancer. Jack Merriwell, the double, meets the Princess traveling incognito on the ship in crossing, and falls in love with her. The Prince has not been able to await the arrival of his double and hurries off to London, but is trailed by a spy.

Merriwell arrives in London and loses all his money. Starving, he gets a job as cab driver. He fortuitously meets the Prince, who recognizes him, and the two exchange places. The spy appears with the members of the Princess' embassy and the

"THE IRON CLAW." FIRST EPISODE—(PATHE).

Princess, and the two are married by contract. The scene then changes to the mythical kingdom of Bulwana. The imposture is discovered and Merriwell is sentenced to death. He escapes to the kingdom of the Princess and there after a strenuous fight with the guards, which brought out the bowling alley remark, is rescued by the Princess. She asserts her authority just as he is about to be killed by the guards, she having reached maturity and full fledged queenhood at that psychological moment, and proclaiming him her husband, the two "live happily ever afterwards." However, the plausible "alibi" is furnished by the fact that this is supposed to be a romance, written by the valet of a popular player, with his master as "the hero"—despite the proverb.

"THE UPLIFT"

A Three-Reel Drama by Clay M. Greene. Produced by Lubin, under the Direction of Clay M. Greene. For Release on the General Film Programme, Feb. 17.

Jim Ruddy	George Clark
Peg, Tot. His Daughters	Helen Greene, Helen Wier
Mike	Francis Joyner
Pinky Welsh	Clarence Jay Elmer
Samuel Drew	Walter Law
Grace Drew	Bessie Manneine
Rex Hall	Arthur Forbes

Two of Lubin's best ingenues, Helen Greene and Helen Wier, are seen in this highly effective play. It cannot be said that the entire theme is religious, but it plays an important part in molding the lives of two girls, Peg and Tot. They are the daughters of a criminal, and it is through the church that they are finally uplifted. Both of these roles are played with discretion, and the remarkably pleasing personalities of Miss Greene and Miss Wier are helpful to the story. The remainder of the cast is efficient, and all performances lack in artificiality.

The story has a strong theme, well told by striking picturization, which has been most ably directed. At times intensiveness seems to lag to some extent, but there is little to detract from the entertaining qualities of the production. Peg and Tot have been educated to become thieves by their father. Peg has served a term in the reformatory. Tot has so far escaped, but is seen constantly with Pinky Welsh, a sneak thief. They are offered a chance to live straight, but do not accept. Peg, however, decides to reform, and is cast into the street. In time Peg becomes a model for an artist. Their intimacy causes Grace Drew to break her engagement with the artist. The artist and Peg become engaged, although he has no intention of marrying her. In the meantime, their father has been arrested for carrying burglar's tools, and Tot is caught picking the pocket of a woman. She does not turn her over to the police, however, but sends her to the Uplift Society, where Tot learns the lessons of Forgiveness and Redemption. Due to Tot's influence, her father and Pinky are finally uplifted, and Tot and Pinky are married.

The settings have been well chosen and are quite realistic. The photography is well up to the usual standard.

S.

"DAPHNE AND THE PIRATE"

A Five-Part Original Drama, Written by Granville Warwick and Featuring Lillian Gish. Produced by the Fine Arts Film Company under the Direction of William Christy Cabanne, for Release on the Triangle Programme Feb. 13.

Daphne La Tour	Lillian Gish
Philip de Mornay	Elliott Dexter
Jamie d'Arcy	Walter Long
Prince Henri	Howard Gaye
Fanchette	Lucille Young
Francois La Tour	Richard Cummings
Duc de Mornay	Jack Cosgrove

"Daphne and the Pirate" is a picture of the days when Louisiana was a French colony, and though it contains little that is unusual, with the exception of a spectacular fight between two ships at sea, forms a pleasant afternoon's entertainment. Pretty little Lillian Gish has the leading role, and though she has much to learn yet as an actress, her spontaneous personality compensates for many of her errors of omission and commission. In this picture she is blithesome, gay, and carefree, with a termagant temper that is delightfully humorous. Elliott Dexter, playing opposite, proved himself a mighty swordsman, leaving a multitudinous trail of dead and dying scattered promiscuously about the landscape, but failed to rise to any great heights in his other scenes. The picture was well staged by W. Christy Cabanne, the scenes showing the French court in the gardens of Versailles and the sea fight being particularly well handled. The photography was variable, the fight between the two ships at night having some very beautiful effects; in other spots, however, it was the poorest of any that we have ever seen in a Triangle picture.

The story tells of a young girl, Daphne La Tour, living in a forest with her uncle. She attracts the attention of Philip de Mornay, the heir to a dukedom, but strenuously repulses his attentions. Philip has her kidnaped and sent to a resort until he can arrive. The resort is raided by the police and, according to the custom of the times, the women are placed aboard ship and sent to Louisiana to provide wives for the settlers. In the meantime Philip has become embroiled with a high officer of the king and, after severely wounding him in a duel, kills or wounds most of his followers. He escapes, only to be captured by pirates and taken to sea. The first prize of the pirates is the king's ship containing the women for the colonists. A spectacular fight follows, in which the pirates are nearly successful, but Daphne kills most of them off with one shot from a cannon. The pirates are captured and realistically made to walk the plank. Daphne saves the life of Philip, and later, when they arrive at New Orleans, he is able to save her from a forced and odious marriage. The two are married and take up their residence in the new world.

E.

"A LEAP YEAR WOOING"

A Single Reel. Written by Frank Howard Clark and Featuring Sis Hopkins. Produced by the Kalem Company, under the Direction of Robert Ellis. For Release On the General Film Company Programme March 3.

Sis Hopkins	Rose Melville
Sudden Sam	Henry Murdock
Detective Joe	Frank Minzey
Mary Lee	Mary Kennedy
Phineas Lee	Richard Purdon
Iris Wife	Olive West
Mary's Sweetheart	Arthur Albertson
Gentleman Joe	Robert Ellis

It is our opinion that in Sis Hopkins the Kalem Company have acquired a screen comedienne second to none in the business, and one who as soon as she becomes known to moving picture audiences will be greeted with as uproarious shouts of amusement as was ever accorded Charlie Chaplin. This is an enthusiastic statement, but it justifiable after witnessing the debut of this natural born funmaker on the screen.

This first picture is only a promise of what is to follow and when the author has had time to study the characteristics and mannerisms of this inimitable funmaker, the resultant pictures should be as funny if not funnier than any that the screen has witnessed. The initial picture had too little of Sis Hopkins and too much plot elaboration. An actress of her ability should appear in nearly every scene. The picture also lacked sub-titles expressive of the giant philosophy originated by Rose Melville. The picture was well produced and her supporting cast was strong and capable, especially Henry Murdock. The photography was good.

The story shows Sis Hopkins as a slavey in a household that is overrun with love. The master and his wife are constantly showing their affection for each other, and the young daughter also becomes engaged. This leaves Sis out in the cold and she longs for a mate. It being leap year she puts an advertisement in the paper and numerous men apply, but make ardent love to the daughter of the house by mistake. At last one, Sudden Sam, reaches Sis and their love scenes are particularly ludicrous. A thief taking refuge from the rain and posing as a millionaire, captures the heart of the daughter of the house, and an elopement is arranged. He sends around an explanatory note which Sis receives by mistake, and so takes the place of her mistress in the elopement. In this way the nefarious plot of the thief is disclosed and the young lady's reputation saved.

E.

"A MODERN ENOCH ARDEN"

A Four-Part Burlesque Comedy. Produced by the Keystone Company Under the Direction of Badger Avery and the Supervision of Mack Sennett for Release on the Triangle Programme, Jan. 23.

A Lazy Husband	Joe Jackson
His Wife	Miss Edwards
Their Lawyer	Mack Swain
A Vampire	Dora Rogers
A Grafting Lawyer	Hank Mann

There are many amusing features to this offering, but it fails to come up to the standard that the Keystone Company have set in some of their later releases, either from a laugh producing standpoint or that of elaborate sensational production. The scene in which an ocean liner was supposed to be destroyed by a water spout lost much of its effectiveness by being done in miniature, and the scene in which the little girl was rescued from a speeding motorboat was laughable in its ineffectiveness. The Keystone Company can do things much better. After setting a standard of excellence, it is patently noticeable when they fall below it. The newspaper insert was another example of very careless work. The scenes on the whaling barkentine were well worked out.

The story naturally does not closely follow the lines of the original poem; it is not supposed to. A young man receives word that his uncle in Australia has died and left him a fortune, and he goes to claim it. The ship is wrecked and he is unable to return for four years. In the meantime, his wife has received the money and married a grafting lawyer, who is in the power of another shyster, who continually blackmails him. Such is the situation when the husband returns on the scene. A number of adventurous incidents transpire, all of a burlesque nature and somewhat amusing. Naturally, everything is straightened out in the end and the picture is made to close with the happy ending that has become the rule and practise in the more serious offerings.

E.

REVIEWS OF FEATURE FILMS

"HE FELL IN LOVE WITH HIS WIFE"

A Five-Part Drama by E. P. Roe. Produced by the Pallas Pictures Corporation Under the Direction of William D. Taylor for Release on the Paramount Programme. Starring Florence Rockwell.

Alida Armstrong ..... Florence Rockwell
James Holcroft ..... Forrest Stanley
Wilson Ostrom ..... Page Peters
Bridget Mahony ..... Lydia Yeamans Titus
Tom Watterly ..... Howard Davies

Truly, rural atmosphere, most realistic in every detail surrounds the homely melodramatic plot of "He Fell in Love with His Wife." Realism is synonymous with efficient direction and it is the keynote of this entire production; we almost imagine that we can smell the clover and hay in the broad sweeps of picturesque landscape. The night storm scenes just after Alida leaves her home are fairly marvelous, so excellent are they that it takes an expert to determine whether they have been staged or not.

A cast exceptionally well suited to play the simple rustic parts is headed by Florence Rockwell who plays the role of Alida Armstrong. Her interpretation is very sympathetic, but at times she expresses her emotions by acting after the fashion of the stage rather than with repression. The best characterization, however, is that of the little household drudge. It is a pity that we do not have the name of this clever little actress, as she gives one of the best portrayals of that type that we have ever seen, and she is to be highly commended for her efficient work.

The plot gives opportunity for some good thrills, but it is lacking in continuous intensity, some parts being especially drawn out. This is true of Holcroft's experimentation with housekeepers. The events leading up to the breaking up of Ostrom's home by his former wife, his shooting of her brother and Alida's departure are fairly strong. Semi-dazed and exhausted, Alida is rescued by a policeman and taken to the poor-house. While convalescing Alida meets and marries James Holcroft, a handsome farmer, and a widower, who comes seeking a housekeeper. He has had a long series of wretched housekeepers. Alida falls in love with him but his thoughts are all of the farm. Holcroft's neighbors show their disapproval of his poor-house bride by a mock serenade. They become boisterous and ugly-tempered and Holcroft, single-handed, drives them from the place. By chance Ostrom, now a widower, finds Alida. The emotions of that meeting and the decisions that it caused to be made, lead to a fatal struggle on the cliff edge, where Holcroft comes into the full glory of his awakened love. S.

"TENNESSEE'S PARDNER"

A Five-Part Adaptation of Bret Harte's Story and Scott Marble's Play of the Same Name. Featuring Fanny Ward. Produced by Lasky for Release on the Paramount Programme Feb. 6.

Tennessee ..... Fannie Ward
Jack Hunter ..... Jack Dean
Romaine ..... Charles Clary
Kate Kent, her Mother ..... Jessie Arnold
Bill Kent, her Father ..... R. Bradbury
Gewilliker Hay ..... Raymond Hatton
The Padre ..... James Neill

In the production of this film a brave and commendable attempt has been made to make a high class picturised story. "Tennessee's Pardner," a story by Bret Harte, was dramatized for the stage by Scott Marble, and from the latter the scenario was made. It is one of the classics of the days of '49.

The picture opens with a wagon train bound for the gold fields of the Western United States sometime around the year 1849. Among the prospectors are Bill Kent and his wife, Kate, and their baby daughter. One Romaine is also among the party and covets Kent's wife. Kate deserts her husband and child and makes off with him. Kent follows and finds the two guilty ones camped in an arroyo, but Romaine is too quick for Kent and gets his shot in first. Kent leaves a note accusing Romaine, and leaves his baby girl to Jack Hunter, who puts her in charge of a padre at one of the old monasteries in California.

Fifteen years are supposed to pass, Hunter has prospered and the young lady, "Tennessee," as the Kent's child is now known, is ready to leave the monastery to go to her father, who she believes to be living. On the way to her new home the stage in which she is travelling is held up by Romaine, who is very much struck with Tennessee's beauty. Tennessee arrives at the camp and when she asks about her father is told that he is away. Romaine decides to win Tennessee. He has a confederate in Mrs. Kent, who still lives with him. Romaine and his paramour win the confidence of Tennessee, posing as brother and sister in order to carry out their scheme. Romaine is captured for holding up the stage and Kate tells her daughter, whom she has not recognized, that Romaine is her father, to save him. She helps him escape and goes with him. In the meantime messengers have been sent to Hunter, who hurries back in time, and with a posse goes after the runaways. Kate, for the first time learns that Tennessee is her daughter. Romaine is captured and his life finishes at the end of a piece of hemp. Hunter and Tennessee become real "Pardners."

You could almost smell the mountain air in some of the exquisitely beautiful scenes. The photographic end was exceedingly well taken care of, the locations the real thing. A few details were amiss, such as, when Tennessee is called by the padre, from seemingly a few feet away, she is playing with some white pigeons, when she enters she has two black kittens in her arms. The scene at the well is a picture, but marred by a farm machine of 1916. A student lamp, an argand burner, if we are not wrong, wasn't invented until after the war. They also were a little too extravagant with lucifer matches for the year 1862. Tennessee's reception at the Sudden Stop was a little crude, and in spots the story was a little old fashioned, for in these days of realism it is hard to make a person believe things as easily as they did in the days of the picture. Some of the characters at the mining camp were very eccentric and true to life, while others were a bit careless with their wigs and whiskers. Of course, some mistakes happen, but these could have been avoided.

Fanny Ward, in the title role, was a little too knowing for a girl just out of the padre's care in her first scenes, but afterwards she was "Tennessee" true to tradition. Charles Clary as Romaine, in looks, actings, and characterization was the typical swashbuckler of '49. He made an excellent appearance. Jessie Arnold, as Kate Kent, played so well that you felt sorry for her at the finish. A splendid characterization of the padre was made by James Neill. Raymond Hatton as Gewilliker Hay fell short on account of his frowsy wig and obviously putty nose. Otherwise he would have been more convincing. Jack Dean had you rooting for him as Hunter. Kent was manly as played by R. Bradbury. C. S.

"TO HAVE AND TO HOLD"—LASKY-PARAMOUNT.

"HELL'S HINGES"

A Five-Part Original Drama Written by C. Gardiner Sullivan and Featuring William S. Hart. Produced by Kay Bee under the Direct Supervision of Thomas H. Ince, for Release on the Triangle Programme Feb. 6.

Blaze Tracy ..... William S. Hart
Faith Henley ..... Clara Williams
Rev. Robert Henley ..... Jack Standing
Silk Miller ..... Alfred Hollingsworth
Clergyman ..... Robert McKim
Zeb Taylor ..... J. Frank Burke
Dolly ..... Louise Glaum

William S. Hart has found a role much to his liking in the leading part of Blaze Tracy in "Hell's Hinges," a story of a frontier town in the early unsettled days of the west. He makes a bad man par excellence, swaggering, hard drinking and quick shooting, but underneath the rough exterior is a strain of real manhood that only needs the right set of circumstances to bring it to the surface. The picture is intensely dramatic at times and reaches a sensational spectacular climax when Blaze Tracy, in revenge for the burning of the church by the rough element of the settlement, holds the whole crowd at the point of his gun in the gambling hall, and by shooting down the oil lamps sets the place on fire. A high wind carries the flames to every structure in the settlement, and in a short space of time there is only charred embers to mark the town of Hell's Hinges.

The picture has been well produced under the able direction of Thomas H. Ince, and this taken in conjunction with the remarkably fine characterization of Mr. Hart makes it one of the best offerings of its kind shown on the Triangle programme. C. Gardiner Sullivan should be commended for the able manner in which he worked out the details of the scenario and for the manner in which he has been able to make such a strong, stirring picture out of so little material. Clara Williams was pleasing as Faith Henly the sister of the hypocritical young minister, and though called upon to do little, did that little well. The beauty of Louise Glaum was again used edectively in the part of Dolly, a young girl of the dance hall who successfully led the young minister into temptation.

The story itself is rather frail, but the manner in which it has been handled is spectacular in the extreme. Hell's Hinges is a western frontier town in which the rough element predominates and whose boast it is that law, order and religion will never be allowed to enter. The relatively small number of decent people in the settlement decide to have a church and minister and the Rev. Robert Henley, a weak, characterless individual, is assigned to the parish. His sister, Faith, accompanies him. Blaze Tracy is the real, real bad man of the place and he conspires with Silk Miller, the keeper of the saloon and gambling hall, to effectually drive the minister away the moment he arrives. Elaborate plans are entered into, but they all disappear into thin air the minute Blaze sets eyes on Faith Henley. It is a case of love at first sight and Blaze unconditionally deserts to the other side. The first service is held in a barn and the ribald element try to break it up, but are driven out by Blaze. Later a church is built. Silk Miller orders Dolly, one of the dance hall girls, to make an appointment with the new minister and get him drunk. In this she is successful. Blaze rescues him from the dance hall and then rides for a doctor. The crowd, however, decide to burn the church and a spectacular fight between the two factions results, with the rough element victorious. In the melee the minister is shot. Blaze, returning with the doctor, meets some of the refugees on the outskirts of the settlement and learns what has happened. He rides up to the dance hall and quickly getting the drop on the crowd huddles them all into a corner while he shoots down the kerosene oil lamps. The place quickly catches fire and high winds soon spread the flame to every building in the settlement. In a short time Hell's Hinges is nothing but a glowing pile of embers. Blaze finds Faith guarding the body of her brother, and telling her that in the future their two lives lie together, exits with her over the hills.

The Keystone comedy released on this same programme was called "Love Wins Out" and featured Fred Mace. It was produced under the direction of Edward Frazee. It was a typical Keystone slap stick comedy, funny in parts but with few real comedy situations, most of the humor being produced by the personal idiosyncrasies of Fred Mace in the leading role. E.

"THE PRECIOUS PACKET"

A Five-Part Pathe Gold Rooster Play by Fred Jackson. Adapted by George B. Seitz. Produced by Donald MacKenzie Featuring Ralph Kellard and Lois Meredith. Released Feb. 11.

Niegle Stuart ..... Ralph Kellard
Hon. Muriel Wood ..... Clara Heath
Lord Cavanaugh ..... Charles Angelo
Hon. Archibald Everett ..... George Pauncefort
Allen Kingdom ..... Walter Shindler
Lucien ..... Tabor Wetmore
Jacqueline Bourbon ..... Lois Meredith

A drama of foreign intrigue into which has been woven a pleasing romance, this picture is most entertaining with its matter-of-fact development, which arouses the interest at the beginning and sustains it to the very end. Plot and counterplot are full of mystery and intrigue, yet it all simmers down to the love of the secret service man for the girl he is trailing; but it has been worked out in such a way that it is intensively dramatic and in places thrilling. The story readily lends itself to an adaptation with realistic characters, effective situations and picturesque settings.

The cast could not have been selected with better judgment. Ralph Kellard has a part remarkably well suited to him in Nigel Suart, a young son of an English nobleman, who, to make his living poins the secret service. His portrayal is virile and masterful at all times. As Jacqueline Bourbon, Lois Meredith has a part in which her remarkable personality is displayed to its best advantage. In regard to other roles, the actors and actresses have been selected with great care; typically English personages play the part of English characters, and the same can be said about the French.

Throughout the settings are especially effective and the steeplechase races are among the best turf events that we have seen in pictures. Some remarkable falls have been taken and it is a wonder that some of the riders were not killed. The exterior settings are on the whole picturesque and the interiors are lavish without being overdone. The photography is well up to the usual high standard.

From beginning to end the story is absolutely logical, and it carries a punch that is retained almost to the conclusion, which is very rapid. It is not until almost the very end that the key to the mystery is disclosed. Thsi key is a packet which is given Nigel Stuart by the head of the British Secret Service when he has joined the organization to earn his living after having lost all at the horse races. He is ordered to take this sealed envelope with him to America, where other agents will meet him. However, the enemy gain the secret and he is kidnapped by Jacqueline Bourbon, who, with her adherents is plotting to gain a throne in Canada, the claim to which is based on the inheritance of a grant. The packet cannot be found on him and she tries to get it from him by woman's wiles, but in the end she falls truly in love with him and they are about to be married on the day that he should open the envelope. He obeys the order and much to his surprise he finds that it is a command to marry Jacqueline Bourbon, and by doing so automatically annul her grant. The order is only too readily complied with, with the resulting happiness of all. Marked attention has been paid to details and throughout the able direction of Donald Mackenzie is discernable. S.

"THE SHRINE OF HAPPINESS"

A Five-Part Pathe Gold Rooster Play, Produced by Balboa, Featuring Jackie Saunders. Released, Pathe Colored, Feb. 18.

Marie Scott ..... Jackie Saunders
Giant ..... Gordon Sackville
His Partner ..... Charley Dudley
Dave Scott ..... Bruce Smith
Richard Clark ..... William Conklin
Ted Clark ..... Paul Gilmore

"The Shrine of Happiness" is Jackie Saunders; in other words, she is the whole picture, notwithstanding the beautiful coloring of the entire film. This production, the first Gold Rooster play in which Miss Saunders has been starred, gives her ample opportunity to establish her right to be known as the Maude Adams of the screen. Her emotional artistry is exceptional at all times, and the characterization of the wild, wistful, wilful mountain lass is almost perfect in every detail. The innocent manner in which she displays her love allays all suspicions that may be aroused by the impropriety of the part. It is more like poetry expressed in life that she appears to us than anything else; every facial expression, every movement is overbrimming with her striking personality. She handles an uncouth, uncultured part with carefree abandon, but as the educated, refined girl in later years her performance is equally creditable. She appears to sparkle amidst the gloriously colored settings like a star in the sunset-tinted sky.

The Pathe artists have made this one of the masterpieces of the colored films. There are sharp contrasts in tints and shades, yet there are no startling color effects displeasing to the eye. The colors are sharp and clear, and by harmonious blending they present a smooth, soothing impression lacking in the black and white tints. The magnificent pastel shades have not been wasted on unfinished interiors nor unpicturesque exteriors. The outdoor backgrounds have been selected with particular care in regard to both natural beauty and effectiveness; the house scenes are lavish and wholesome and well detailed. The photography throughout is well up to the usual standard.

As for the story, there is nothing unusual about it, nor is there an overbundance of intensity. It is logical, but too long drawn out, and the theme is not one of the newest by any means, although its handling is slightly original. Several stories told within the story are somewhat exaggerated and would not suffer by cutting; however, it is entertaining to say the least. The plot is based on the actions of an untamed girl, Marie, whose father, a wealthy mine owner, is killed, and she escapes from an outlaw who would steal the secret of an old mine, which had been given her by her father on his death bed. Obeying his last mandate, she goes to his old friend, Richard Clark, whose life he had once saved. Marie, despite her innocent ways, is somewhat of an appendage to the bachelor household of Clark and his son Ted, and to prevent gossip Clark asks a sister to visit them. In time Marie receives an education befitting her position and wealth, and Ted's growing attachment culminates in a proposal, which is rejected. Ted accuses his father of standing in his way, and the father makes Marie promise that she will accept Ted. A few minutes before the time set for the ceremony a note from Ted explains that he realizes the love that exists between Marie and his father, and rather than exact the sacrifice he departs from his father's home, leaving them free to marry. S.

PATHÉ'S The IRON CLAW

The most sensationally dramatic of all serials has been booked by the great

LOEW CIRCUIT

Be guided by the judgment of Mr. Loew, one of the greatest of exhibitors, and

BOOK IT NOW!

Featuring **PEARL WHITE**

CREIGHTON HALE and SHELDON LEWIS

Produced by the Feature Film Corporation, Edward Jose, director;
Written by Arthur Stringer and George B. Seitz;

Advertised Everywhere! RELEASED FEBRUARY 28th

The PATHÉ EXCHANGE inc.
EXECUTIVE OFFICES
25 WEST 45th ST. NEW YORK

THREE COMPETITORS WHO ACT AS ONE

THE total film rental paid the V-L-S-E by the four largest down-town houses of Washington, D. C., during the week of January 16th, probably exceeded the combined rental of all other features shown in that city.

At The Strand and The Garden, operated by Thomas Moore, the Big Four was represented by "The Battle Cry of Peace," "My Lady's Slipper," and "The Heights of Hazard," respectively, while at Crandall's, on the same block, "The Misleading Lady," was the business-building attraction. A block away, The Cosmos, charging 15c. and 25c., featured that tremendous success, "The Great Divide" and "The College Widow."

Of even greater significance than that three centrally located, next-door neighbors should concentrate upon V-L-S-E plays as the vehicles to fill their houses, is the fact that *one of this number was sold this service by another.*

It was Mr. Moore, who upon finding that he could not use all the Big Four output, induced Mr. Crandall, formerly his keenest competitor, to take those which either the Strand or The Garden had not the open time to book—this without a V-L-S-E representative ever having called upon Mr. Crandall.

A sense of fairness, based on his own success; the liberal "open-booking" policy of the Big Four, and the consistent excellence of its productions, prompted this unusual support.

The exhibitor in search of features of proved earning power, who gives these facts the consideration they deserve, will not err in judgment.

V. L. S. E. Inc.

LUBIN

Releases Week of Feb. 28th

Feb. 28th

"The DOORS of DOOM"

(One Act Drama)

March 2nd

"Her WAYWARD SISTER"

(3 Act Drama)

BILLIE REEVES COMEDY

(One Act)

March 4th

"HAMLET MADE OVER"

PACIFIC COAST FILM NEWS AND GOSSIP

By Mabel Condon.

LOS ANGELES, CAL. (*Special*).—At the Hollywood studio of the Vitagraph Co. next week, work will be begun on the Jack London serial which William Wolbert is to produce with William Duncan in the leading role. "Hearts of Three" is the title of the serial, which will be released in fifteen episodes of two reels each. Carmen Phillips will play opposite William Duncan.

Harry Aitkin, President of the Triangle Corporation, has been the guest of David W. Griffith, Thos. H. Ince and Mack Sennett for the last ten days at the respective studios of these field marshalls. Mr. Aitkin claims his trip was simply in the way of a general survey and expressed himself as being more than pleased with the progress being made at each studio, and with Triangle affairs generally. Mr. Aitkin says his plans for the Triangle include an increase of expenditure rather than curtailing it, as recent rumor had it. During his stay here he met several of the Eastern bankers who are wintering in California, but he claims that his visits with them had nothing to do with business. Frank A. Vanderbilt was his guest one day at the Keystone plant.

A war story, featuring a mythical kingdom and a mythical monarch, is ready for release by Thos. H. Ince. It is in eleven reels and will be specially booked. Mr. Ince in colloboration with Raymond West, directed this picture which has been a year in the making and which comprises some monster sets. The picture as yet is not titled and great secrecy has been preserved regarding it throughout the months of its making. A special musical score is being arranged for it and the promise is that this picture will be one of the biggest in photo-drama history.

Miss Anita Loos is subject to the admiration of all who see the clever comedy-drama "His Picture in the Papers," in which Douglas Fairbanks made a tremendous hit at the Majestic Theater during the past week. It is a particularly clever story.

The rebuilding of the Keystone studios is making of that plant a particularly busy workshop. Owing to the tearing down of some of the old buildings which constituted the original Keystone site, various of the departments are uniquely housed for the time being, that of publicity occupying a bungalow, where Fred V. Palmer and his staff will be located for the next several months.

Mack Sennett's new office will be a building by itself in the center of the studio grounds. It will be the last word in offices, a unique feature of it being a complete Turkish bath equipment. As Mr. Sennett spends most of his time, both day and night, at the studio, he has so planned his office building that it will serve very often in the double capacity of home and workshop.

W. H. Clune's picture, "Ramona," broke all records last week for photoplay attendance, exceeding even the biggest week of "The Clansman." Thirty thousand saw this film last week, and since its premier at Clune's Auditorium Theater there has been a constant box-office line of more than a hundred all day and every day from nine in the morning until nine at night. It is not just the attendance of the usual photoplay fans who see "Ramona," but it is the grand opera clientele as well, that is giving this picture its big run.

W. H. Clune, Lloyd Brown and R. H. Poole leave for New York this week to arrange for the presentation of "Ramona" in that city. It is to be staged exactly as it is in Los Angeles.

Director T. H. Heffron has begun the Red Seal feature, "Into the Primitive," at the Selig Zoo. It features Kathlyn Williams and will include all the species of animals found in East Africa. Guy Oliver and Harry Lonsdale will appear in the cast. The story is adapted from the book by Robert Ames Bennett.

W. Fay Lynch, personal representative of George K. Spoor, president of the Essanay Company, spent several days in Los Angeles last week, it being one of his quarter-yearly visits to the West Coast.

Director William V. Taylor lost the top of his thumb last week in opening a prop can at the Morosco studio. Seven stitches were required in the treatment of the injured digit.

George Beban arrived at the Morosco studios on St. Valentine's Day to begin a contract with this company.

Director Rollin S. Sturgeon completed the Blue Ribbon feature, "God's Country—and the Woman," last week and has begun the production of a three-reel picture.

Hobart Bosworth and company, under the direction of Lloyd Carleton, spent last week in San Diego taking scenes for Clyde Fitch's "The Way of the World," which is being put into five reels by this company.

Director Guy Hedlund was given a company on the Universal lot last week. He is putting on an animal comedy in which Jean Gaylor and Paul Bourgeoin will appear.

When Sergeant Gregory Currie, of the Los Angeles Police Department, appeared at the Biograph studio the other day to work in a picture, Director J. Farrell MacDonald discovered in him a long lost first cousin.

Oliver Kehrlein, one of the Kehrleins who owns the several Kinema theaters of Southern California, has returned to Fresno after a several months' residence in Hollywood, where he will again take the active management of the Kinema Theater of that city.

E. R. Redlich has been appointed Pacific Coast manager of the Fox Company, succeeding Harry Leonhardt. Mr. Redlich's headquarters are in Seattle. S. M. Robinson remains manager of the Los Angeles branch for this company. The night preceding Mr. Leonhardt's departure for Chicago, where he will have headquarters as Middle West manager for Mr. Fox, he was given a dinner by a number of his business associates in Los Angeles.

The Southern California Committee of the Motion Picture Board of Trade had a dinner at the Hayward Grill one night last week. Suggestions were made regarding increasing the number of members in this committee, and these suggestions were sent to J. W. Binder, executive secretary. The committee's next meeting will be on Feb. 24, when the adoption of several new plans for the work of this committee will be made.

Victor Moore got a new racing car in which he will appear in the Lasky film, entitled "The Race." His initial tryout of it on Hollywood Boulevard rewarded him with an imperative call to court the following day, when he paid a substantial fine for having allowed his muffler to be open during his proud tryout of the new car.

Anita King had a mishap the same day. She was driving a racing car formerly owned by Barney Oldfield and ran into a roadster, almost entirely demolishing it. Anita and her racer are also to figure in "The Race."

RIGHT TO LEFT: GOV. JOHNSON, OF CALIFORNIA, AND MRS. JOHNSON, WATCHING DAVID GRIFFITH STAGE A SCENE AT FINE ARTS STUDIO. (G. W. Bitzer and Frank E. Woods at Left.)

Governor Hiram T. Johnson, of California, accompanied by his wife and Mr. and Mrs. Reid, were recently entertained by Producer David Wark Griffith at his California studio. Governor Johnson and party were escorted through the plant by Producer Griffith, his production manager, Frank E. Woods, and G. W. Bitzer, who photographed "The Birth of a Nation."

The party found amusement in a scene that Director Dillon was staging with De Wolf Hopper, Fay Tincher, and Chester Withey, and in which "Leo," the nine-year-old lion, was a prominent figure.

The magnitude of the Griffith studio amazed Governor Johnson and his party.

IN THE PICTURE STUDIOS

J. FRANK GLENDON

Some facetious scribe in the Metro offices contributed a personal note to last week's issue that J. Frank Glendon was a dry-goods clerk before he became an actor. And now Frank is peeved, because he never had anything to do with merchandising of any kind except to deliver the goods on the screen, or on the stage.

Mr. Glendon is the son of a Methodist minister in Helena, Montana, and at an early age was sent to Wesleyan University in that city. After his University training he went immediately upon the stage as an opera singer, and sang for quite a few years before he became a leading man in stock work and dramatic productions. Lately he has deserted these for the motion picture screen, and has made good always.

EDMUND LAWRENCE is not making the production of "The Reapers" as has previously been announced. Mr. Lawrence resigned from the Triumph-Equitable on the eve of production. Burton King is producing the picture instead.

IRVING CUMMINGS, who played opposite Lottie Pickford in "The Diamond from the Sky," has been engaged by the Famous Players and is playing in support of Hazel Dawn, under the direction of Frank Thompson.

THE BILLIE BURKE COMPANY of players engaged in producing the new Rupert Hughes' novel for George Kleine have gone to Palm Beach, Florida, to make a number of "society" scenes. The company is in charge of Supervisor James M. Sheldon and Director Walter Edwin. Two maids and a private secretary will assist Billie Burke.

ALTHOUGH not of Scotch extraction, Ruth Roland, the "Red Circle" film star, is a thrifty young woman. Recently she was arrested for speeding. When the desk sergeant required her to put up five dollars cash bail, she asked him if he couldn't reduce it a little. The minion of the law said there were no "bargain days" for speed violators. Reluctantly, Miss Roland kissed her greenback goodbye and resolved to be a little more watchful of the speedometer in the future.

HARRY WATSON, of Bickel and Watson, featured in George Kleine's film comedy, "The Mishaps of Musty Suffer," has returned to work at the Kleine studio, after an absence of seven weeks necessitated by illness and a surgical operation.

STELLA RAZETO is to be featured in a photoplay entitled "Herself" by Olive Prinzlau Clark. Ed. J. Le Saint will direct her as usual and a special cast will be selected for her support. Miss Razeto has been playing the feminine lead in the "Journal of Lord John" serial, which is now completed.

DAVID POWELL, whose work was so strikingly effective in "The Dawn of a Tomorrow," has joined the forces of George Kleine. Mr. Powell will be cast for the role of Richard Freneau in the forthcoming Rupert Hughes film in which Billie Burke and Henry Kolker will be featured.

TOM TERRISS has added to his busy staff, Caryl S. Fleming, who, as studio manager, will unburden the actor-producer of some of his multitudinous duties thereby leaving him freer for the creative work of the chief character in his new picture.

MAURICE TOURNEUR, who is rapidly approaching the finish of his first picture for the new Paragon Film, Inc., "The Hand of Peril," in which he stars House Peters, has begun to get things in line for the beginning of his next big feature, which is an original story by Henry Almon Wolff. The name for the film version has not yet been decided upon by M. Tourneur.

THE SELIG STUDIOS at Chicago are being put in readiness for production work on the forthcoming dramatization of Winston Churchill's novel "The Crisis." An all-star cast will be employed and Producer Colin Campbell will bring a number of stars from the Pacific Coast.

ANNA LITTLE was asked how it was that she looked younger instead of older as time went on. Her answer contains lots of wisdom in a few words. "I worry as little as possible, eat well and carefully, sleep like the proverbial top and give my whole attention to my work." Anna has put it all into a small package. Young actresses please copy.

HAL COOLEY is entering the lists of scenario writers and has already turned out his first offense, which will be put on in the near future. Cooley will take the juvenile lead in his own play.

AN ADDITION to the Gaumont forces at Jacksonville, Fla., is Miss Olive Trevor, an artist's model and dancer. She will make her first Gaumont appearance in "The Haunted Manor," playing the part of a model who endeavors to win the love of the artist for whom she is posing.

WILLIAM WOLBERT is finishing a one-reel light comedy with Sunshine Mary Anderson, Webster Campbell, Anna Schaefer, and Otto Lederer in the cast. The idea of the comedy is a novelty and occurred to Director Wolbert one rainy day—a pretty good proof that it is genuinely funny! Dave Smith picturized it.

CORINNE GRIFFITH proves her versatility in a three-reel feature just finished by Director Wolbert. She has hitherto played only ingenue parts, the most recent of them, "Bittersweet," a story of farm life in which she was the young city wife.

HENRY KING is the featured player in two big film plays soon to be released by the General Film Company, under the Knickerbocker Star Features brand. These productions were recently made by the Horkheimer Brothers and will show this favorite player in virile roles.

ARTHUR DONALDSON has finished his part of the heavy lead in a new five-part production made for Roland West. In it Mr. Donaldson has created one of those well studied out characters that have won him renown as a master of make-up.

KING BAGGOT is now working on his first five-reeler, under the direction of Henry Otto, producer of "Undine." This feature is an adaptation of Hugh Weir's novel, "The Honorable Peter Sterling." The rights to this book were purchased by the Universal especially for Mr. Baggot.

J. ALBERT HALL, who played in the "Eagle's Mate" and "Mistress Nell" in support of Miss Mary Pickford, has been re-engaged by the Famous Players' Company to again appear with Miss Pickford in forthcoming productions.

IRVING CUMMINGS, formerly of the American Film Manufacturing Company, has joined the Famous Players. He is playing opposite Hazel Dawn under the direction of Fred Thompson. Mr. Cummings was featured with Lottie Pickford in "The Diamond from the Sky."

HOWARD I. YOUNG has joined the Metro scenario staff. Mr. Young has been connected with the Universal and Kalem companies.

EDNA HUNTER, leading woman of the Imp Film Company, was dressed to represent "Peace" at the movie ball Saturday night. A pet dove perched upon her shoulder in true Marie-Odile fashion, and seemed to take no notice of the crowds and music—he had had studio training.

"THE HEART OF THUNDER MOUNTAIN," a novel which will shortly be placed on the market, is the work of E. A. Bingham, Metro's chief scenario reader.

BILLY SHERWOOD, who has been playing the part of one of Jack Barrymore's pals in a Famous Players picture, finished his work at the end of the week.

Gladys Hanson

Famous Frohman Star

is presented in

"THE HAVOC"

in 5 acts

Born to love, desperate in her loneliness, a woman Sins.

Come days of bitter anguish, nights of blighting torture, a soul harrowed by the fires of a self-made Hell.

Comes repentance with the light of pure love; comes humility and peace.

H. S. Sheldon, author.
Arthur Berthelet, director.

Trademark Reg U. S. Pat. 1907.

ESSANAY
GEORGE K. SPOOR, PRESIDENT

CAPT. HARRY LAMBART

The well-known Vitagraph Feature Producer regrets his inability to answer personally all the correspondence received since he severed his connection with the Mirror Films, and as he has not definitely decided on his future plans, all business communications can be addressed to the undersigned, his personal representative.

OUIDA BERGERE

185 MADISON AVENUE, NEW YORK

Spirit and the Clay
It is a triumph for the director. —*Dramatic Mirror.*

An Officer and a Gentleman
The director has given the film a smooth and effective finish comparable to the best of feature productions.—*Dramatic Mirror.*

The Memories That Haunt
An exceptional production and a feature that cannot be too highly extolled.—*Moving Picture World.*

Crucible of Fate
The last word in realism. *All credit for the way this has been handled goes to Captain Lambart.* It is great.—*Dramatic Mirror.*

Ancient Order of Good-Fellows
There is coherency in his work and many excellent things that show care and bits of business that hide their skill in perfect naturalness.—*Moving Picture World.*

"Stroke of Five" "Mystery of Mary" "Youth" "Hand of God"
"Heights of Hazard" Etc. Etc. Etc.

Producer of the City of New York's Official Picture for the
PANAMA PACIFIC EXPOSITION

The Human Cauldron (Special Five Reel Feature)
Showing the Working of the City of New York Police Dept.

GEO. FITZMAURICE

Releasing his own features through the
PATHE EXCHANGE

Current Release—NEW YORK In Preparation—BIG JIM GARRITY

EDWARD JOSE

Independent Producer
Pathe Release

ADELE LANE

Address DRAMATIC MIRROR

Send in some money NOW!!!

$500,000 IS GOING TO BE COLLECTED IN FIFTEEN WEEKS IN THE

MOTION PICTURE CAMPAIGN

FOR THE

ACTORS' FUND OF AMERICA

SAMUEL GOLDFISH
CHAIRMAN

Distributors, Exhibitors, Managers, Artists, Directors, Designers, Actors, Actresses, Writers, Exchange Forces, Presidents, Manufacturers, Camera Men, Bookkeepers, Auditors

WATCH FOR THE NEWS CONCERNING THIS DATE

Monday May 15th

THIS IS NATIONAL MOTION PICTURE "TRIBUTE DAY"

Cashiers, Shipping Clerks, Poster Room Men, Film Doctors, Solicitors, Doormen, Ushers, Machine Operators, Advertising Men, Property Men, Et Al., Everyone in the Film Industry is Requested to Help!

Make All Checks and Money Orders Payable to
The Motion Picture Campaign for the Actors' Fund
J. STUART BLACKTON. Treasurer
LOCUST AVENUE BROOKLYN, NEW YORK

After Next Wednesday

Gustave Frohman *will meet:*

Managers
Stage directors
Actors
Playwrights

for registration in the conduct of a general theatrical business in Boston and the New England States.

Gustave Frohman *will also meet:*

Motion-picture producers and Exhibitors

for the purchase and leasing of clean photoplays of dramatic or educational merit.

Unique projection facilities are afforded by the Exhibition Room seating 100 in the Gustave Frohman Building just completed in the heart of Boston's theatrical and film district.

Gustave Frohman

PHOTO-PLAY EXCHANGE, INC.
20 Winchester Street, Boston

PATERSON MOVIE BROKE

The Imperial Amusement Company, which conducts a moving picture theater at 67 Main Street, Paterson, filed a voluntary bankruptcy petition in the Newark branch of the United States District Court. The total liabilities are estimated at $2,004.51 and the assets at $1,500.

"DEFENSE OR TRIBUTE?"

Seldom in the production of motion pictures do we see presented in one film so many prominent personalities of present day and former renown as in "Defense or Tribute?" the five-part drama released by the Public Service Film Company. All the Presidents of the United States from and including George Washington, appear in the scene, where a figure of Columbia enters and waves "The Star Spangled Banner" for a finish.

President Woodrow Wilson, Theodore Roosevelt and Admiral Dewey are among modern celebrities specialty filmed.

In the Council are seen the hero of San Juan Hill, Major Keck; Captain Hilton, who fought in both the Civil and Spanish-American Wars; Major L. L. Seaman, who has fought in nine wars, and recently was on duty in the Belgian trenches; Commander Moritz, who superintended the construction of the "Maine;" Captain Raynor, Colonel Thurston and many others also appear.

REVIEWS OF FEATURE FILMS

"PUDD'NHEAD WILSON"

A Five-Part Adaptation of Mark Twain's Celebrated Story; Featuring Theodore Roberts. Produced by Lasky Under the Direction of Frank Reicher, for Release by Paramount.

Pudd'nhead Wilson ..... Theodore Roberts
Tom Driscoll ..... Alan Hale
Chambers ..... Thomas Meighan
Rowena Cooper ..... Florence Dagmar
Roxy ..... Jane Wolff
Judge Driscoll ..... Ernest Joy
Mrs. Driscoll ..... Gertrude Kellar

"Pudd'nhead Wilson" is a good picture, but it is not Mark Twain. Lovers of the great American humorist will be more or less disappointed by the manner in which this whimsical story of the South before the war has been treated by the adapter. She has simply taken the weak, somewhat ineffective plot of the original story and transferred it to the screen, with no attempt at instilling the least bit of humor into the production or making use of the wealth of sub-title material with which the book abounds. This latter point is almost inexcusable, for why bother writing original sub-titles when there was so much available material in the inimitable style of the greatest humorist that American literature has developed?

With the material which he was given to work with Theodore Roberts did well in the delightfully whimsical character of Pudd'nhead Wilson. He impressed us as being a trifle harsh and failed to inspire the sympathy of Mark Twain's original character. Florence Dagmar pleased as Rowena Cooper, and Jane Wolff gave an able characterization of the negro slave who allowed her mother love for her miscegenated son to set in motion the wheels of the plot that was to have such a disastrous effect on so many lives. The balance of the cast was most capable and the photography was up to the standard maintained by this company.

Frank Reicher has given the picture a most elaborate production and has exerted the greatest care that his settings and costumes should be true to the period.

Little need be said in explanation of the story. It deals with the science of finger-print identification, and was a great novelty at the time of its publication, owing to the ridicule in which the idea was held. Roxy, a negro slave, substitutes her own baby for the son of her master, both babies being identical in looks. Later in life a murder has been committed and the alleged negro is accused of the crime; but Pudd'nhead Wilson, by means of his finger-print records, is able to establish the alleged negro's innocence and also prove that he is white. E.

"HAZEL KIRKE"

A Five-Part Drama Adapted from the Famous Play of the Same Title, by Steele Mackaye. Produced by the Whartons, for Release as a Pathe Gold Rooster Play, Featuring Pearl White.

Dunstan Kirke ..... William Riley Hatch
Hazel Kirke ..... Pearl White
Squire Rodney ..... Bruce McRea
Arthur Carringford ..... Allan Munane
Pittacus Green ..... Creighton Hale

The theme of this famous old play, one of the standbys of the American stage, transmitted to the screen, still remains intact offering its wide appeal to the audiences, as of yore. Love, pure and simple, always has a marked effect on the emotions, and in this picture it is especially so for we see love bought and paid for and then resume its natural tendencies. From such primitive emotions an intensely dramatic story has been evolved, gripping in parts and entirely interesting. Due to the excellent mode of staging of the play none of the effectiveness is lost, and although it does not soar to thrilling heights, it is forcibly put without irrelevancy. A particularly able cast has been chosen for the parts.

The "old homestead" atmosphere is charming, and a series of rustic scenes tend to enhance the sympathetic rather than the melodramatic qualities. The titular role is played by Pearl White. She characterizes the part of a sixteen-year-old heroine with the freshness and charm that gives us a new insight into her marked ability. Bruce McRea is the hero, while as Dunstan Kirke, the father, William Riley Hatch does some exceptionally clever character acting, and Creighton Hale adds a light touch to the cast in the role of Pittacus Green.

The scenic effects have an air of freshness and picturesqueness about them. They recall childhood days passed by the old mill and at the farm. The settings were selected with good judgment and have tended to add to the logical development of the plot. There is no unusual photography in the picture, but it is well up to the average.

The story is of Hazel Kirke, a beautiful young girl, who saves her father's mill from foreclosure through her friendship for Squire Rodney, one of her wealthy neighbors. All he asks in return is the hand of Hazel after she has been educated. This is agreed to, but she meets Arthur Carringford one day and they are later married. Arthur's mother, to save the family fortune, wishes her son to marry her ward, and orders Pittacus Greene to stop the ceremony if possible. He finds a minister in the saloon, and thinking to inveigle the girl into a bogus ceremony, asks him to tie the knot. It is generally accepted that the marriage is a fake, but later all doubts are removed when the minister is found and proves to be a legitimate one. S.

RUTH ROLAND IN "THE RED CIRCLE"
(Pathe)

"THE TRAIL OF THE LONESOME PINE"

A Five-Part Adaptation of John Fox, Jr.'s, Novel and Eugene Walter's Play of the Same Name, Featuring Charlotte Walker. Produced by Lasky under the Direction of Cecil B. De Mille from the Scenario of Jennie Macpherson, for Release on the Paramount Programme.

June Tolliver ..... Charlotte Walker
Devil Judd Tolliver ..... Theodore Roberts
John Hale ..... Thomas Meighan
Dave Tolliver ..... Earl Fox
Rob Heaton ..... Dick La Strange
Tompkins ..... Park Jones

The component parts of a drama or story of the Kentucky mountains remain steadfast—moonshine whisky, an illicit still, mountaineers in conflict with the revenue officers, and a mountain girl who falls in love with the handsome young Northerner. John Fox, Jr., took these old props, that had been used time after time, and with his inimitable poetic style evolved a novel that not only achieved great popularity, but was pleasing and entertaining as well. Eugene Walter made the novel into a successful play, and now Jennie Macpherson has transmogrified them both into a very pleasing and entertaining picture.

Charlotte Walker in the leading role of June Tolliver gave a most creditable and delightful performance, enacting the part with vigor and force. Theodore Roberts as Devil Judd Tolliver did a fine piece of acting, but had too much "embonpoint" to be realistic. No one ever heard of a fat mountaineer. Thomas Meighan made a convincing young revenue officer (he was a civil engineer in the novel) and handled his various scenes well. Earl Fox gave a good characterization of Dave Tolliver.

The picture was well produced, with the usual effective and beautiful Lasky brand of photography. There were several slight inaccuracies, however. Most of the men were clean shaven, whereas nearly all Kentucky mountain men wear beards, because they are too lazy to shave. The men, with one exception, wore belts—an unheard of article of apparel in the mountain fastnesses. A Navajo blanket was used, and the men on several occasions laughed; mountain men seldom do more than smile; the dress of Miss Walker did not run true to manners and customs of the locality either in material or the manner in which it was made; there were several lapses in the dialect of the sub-titles. It might also be added that very few mountain cabins are built of boards, as these are almost an unknown quantity in this region of adherence to pioneer customs. The scenic backgrounds were effective and beautiful, and the action was well worked out, the suspense being ably sustained.

Owing to the great popularity of the book, a synopsis is unnecessary. The picture follows the original story, and with exceptions noted, brings out in great detail all of the important action. E.

SERBIAN SINGER SCORES

Special Musical Features on the Current Knickerbocker Programme

Director S. L. Rothapfel of the Knickerbocker Theater features on his programme for the current week Mlle. Miroslava, a Serbian opera singer, who is a native of Vukovard, near Belgrade. She sang with the Royal opera of Nish and also at Belgrade and Vienna. At the outbreak of the European conflict she was engaged at Breslau.

Mlle. Miroslava is a dramatic soprano of pronounced power and enjoyed the distinction of being especially engaged for Siegfried at Beyrouth. Her contribution to the Knickerbocker programme includes Elsa's dream from "Lohengrin" and Elizabeth's aria from "Tannhauser."

The augmented orchestra, under the direction of Hugo Riesenfeld, plays as an overture the Polonaise from "Eugen Onegin," by Tschaikowsky.

"THE BLACKLIST"

A Five-Part Original Drama, Written by Marion Fairfax and William C. De Mille. Produced by Lasky under the Direction of William C. De Mille, for Release on the Paramount Programme Feb. 13.

Vera Maroff	Blanche Sweet
Warren Harcourt	Charles Clary
Mark Norton	Ernest Joy
King	Billy Elmer

"The Blacklist" is a socialistic drama, a presentation on the screen of the continual fight between capital and labor. It is an effort to show conditions as they exist or have existed in the coal fields, without attempting to teach a lesson or force a conclusion. The picture contains some good mob effects, with a strenuous battle between the miners and the strike-breakers. As is usual with Lasky productions, there are some wonderful bits of photography and the usual beautiful lighting effects. The love story that has been introduced appears rather forced, but as a love story of some kind appears to be a necessary integral part of a moving picture play, possibly one should not criticize too strenuously its often unnecessary incorporation into the thread of the story. Blanche Sweet's appearance in this picture was such that we cannot imagine a millionaire coal mine owner falling madly and violently in love with her on sight. Far be it from our intention to cast aspersions on the personal charm of this pulchritudinous young lady, but it failed to register in this picture.

BLANCHE SWEET IN "THE BLACKLIST."

The picture has been given a mighty fine production under the able hands of Cecil B. De Mille. His mob effects were well worked out, the battle between the miners and the strikebreakers was realistic in the extreme, and a spectacular climax was reached in the burning of the tent camp of the striking miners. All of the photography was good and some of it, especially the scenes supposed to be taken in the depths of a coal mine, were superexcellent. There were also a number of very beautiful effects brought about by an expert knowledge and use of lighting facilities.

The opening scene of the picture shows Vera Maroff as a young school teacher in a small coal mine village, and the autocratic behavior of the mine guards and the manager. Because a miner resists the authority of a mine guard when he attempts to kiss Vera he is discharged, blacklisted, and evicted from his house. Vera intercedes, with the result that she also is blacklisted. She writes to the mine owner, Warren Harcourt, pleading for justice. He visits the colliery unknown to the manager, and meeting Vera, falls in love on the spot. A secret anarchistic organization which has great strength among the miners orders a strike, and there follow some exciting scenes, showing the eviction of the miners from their homes, their tent colony back in the hills, a battle between the miners and the strikebreakers, and the final burning of the tent colony.

Before this event has happened, however, the leaders of the secret society have decided that Harcourt must die. In the drawing Vera gets the unlucky black bean. She attempts to take Harcourt's life, but being in love with him cannot nerve herself up to do the deed. After the battle and the fire her dying father tells her that the coward who failed to carry out this duty is responsible for all the dead lives. Vera again nerves herself up, and succeeds in shooting and wounding Harcourt. He is able, however, to prevent her from using the second bullet on herself, and the picture closes with the promise of their marriage as soon as Harcourt recovers, and the inauguration of a system of reforms, including the elimination of the mine guards and "the blacklist."

"THE QUESTION"

A Five-Part Feature Produced by Equitable. Author, Roy L. McCardell. Star, Marguerite Leslie. Director, Harry Handworth.

Grace Hamilton, later	
Mrs. Ralph Tudor	Marguerite Leslie
Mrs. Hamilton	Marie Benton
Mrs. Ray	Lorell Gibson
Mrs. Hildred	Louise Evans
Anna Lee	Clara Whipple
Ralph Tudor	George Anderson
Eric Lee	Bernard Randall

"The Question," albeit a bit blunt, is most certainly timely. It is understood that the censors had considerable trouble in classifying this film. We should call it sociological satire, with melodramatic trimmings. Frank R. Stockton once propounded the puzzling question of "The Lady or the Tiger"? This "Question" may be appropriately sub-titled: "The Baby or the Poodle"?—which is, indeed, done on the film when the pictures of these principal factors are flashed in a gigantic interrogation point. As for the ethics of the film—Roy McCardell has assumed the author's privilege of picturizing the current news columns of New York dailies and considering the frankness with which they have discussed recent divorce, blackmail, murder and suicide scandals, not to mention birth control, it is hardly probable that the picture will reveal anything to innocent movie patrons which they have not already seen in print, provided they can read.

The story is of a society woman who weds merely for wealth and position, and lavishes what maternal affection she possesses upon her pet poodle. The satire, in which Mr. McCardell excells, reaches a truly ironic pitch in the "Pet Pups' Party" given by Fido's mistress to the aristocratic canines of his acquaintance at a fashionable restaurant. "Friend Husband," having imbibed sufficient Dutch courage, breaks up the party rudely; and exclaiming, "To the dogs with my wife," elopes with his pretty stenographer. She is a natural bit of femininity, who loves kittens and kiddies, but is afflicted with a worthless father, and the attentions of all the men she meets. One of these latter breaks up the unlicensed honeymoon, and the Wandering Husband goes to Brazil to buy coffee, after giving wife "grounds for divorce."

Later that lady, becoming lonesome and repentant, decides to adopt a "Baby Mine," and the long arm of coincidence leads her to the orphaned child of the little stenographer, who has left a letter revealing its paternity. After a bit of a struggle with her natural jealousy, the awakened woman cables her husband to come home to his boy, which she adopts.

The picture has been produced in lavish style by an Equitable company under the direction of Harry Handworth; and were the photography on a par with the acting and directing, it would rank among their best productions. Without reflecting on the beauty and ability of Marguerite Leslie, we believe it unfair to feature her in this film—which compels her to play an ungrateful part through four reels, and then attempt to win back the sympathy of the spectator in the last scenes. Here the English actress proves her power, but it is an injustice to introduce her to American audiences in a part which is neither "vamp," villainess or good red heroine."

As a matter of fact the heart goes out of the story when the little stenographer dies; and Clara Whipple makes the character of her "who loved not wisely but too well" so wistfully sympathetic that few women will be able to see anything of the film after her death scene—except the baby—because of their tears. There are a couple of superfluous killings in the story, and while one obliterates that excellent scoundrel Frank Beamish, so completely that his name does not even appear in the character cast, frankly we prefer Mr. McCardell's humor to his melodrama. H.

Triangle Plays Make the Steady Patron

If you have fixed charges it is but reasonable to wish fixed returns to set off against these. A profit one week and a loss the next is unsatisfactory. What is needed is to turn the occasional patron into a steady patron. Steady patrons spell profits.

Satisfaction based upon value received—every time—produces steady patrons. The steady, week after week buyer of theatre seats is the source of a balance on the right side of the bank book. You need that balance.

TRIANGLE PLAYS furnish satisfaction. They are based on superior quality. TRIANGLE Quality is beginning to have an exact significance in the motion picture world. It means what "sterling" means to silverware. You can bank on it. Its magic transforms the man or woman who "drop in" into "regulars."

Emerson said that if a man but made a better mousetrap than any other man, the world would crowd its way to him. We believe that TRIANGLE PLAYS are the best motion picture plays that can be produced, and the world is discovering it. Moreover, it is paying cash for the discovery. It is clamoring in the lobbies of theatres where TRIANGLE PLAYS are shown.

On the page to the right is proof of this statement—that TRIANGLE PLAYS bring increased box office returns. The only question that remains is—

DO YOU WANT MORE PROFITS?

TRIANGLE FILM CORPORATION

1459 BROADWAY NEW YORK

TOM TERRISS

TERRISS FILM COMPANY, Inc.

1547 Broadway, N. Y.

Latest Release---"Wolves of Society"

(MUTUAL)

FRANK POWELL

The Screen Club

WALLACE C. CLIFTON

Photoplay Author

SELIG POLYSCOPE CO., LOS ANGELES, CAL.

ARRANGE NOW

for advance or extended bookings on the first seven reel photoplay in which the idolized star

MARY PICKFORD

has ever appeared.

POOR LITTLE PEPPINA

The Wonderful Production of the

FAMOUS PLAYERS FILM CO.

is in every sense a

PARAMOUNT PICTURE

All exchanges have been supplied with additional prints so everyone can take advantage of this opportunity.

Booked three weeks solid
at Jones, Linick and Schaefer's La Salle Theatre, Chicago
February 20—Broadway Theatre, New York

If you have not already seized this opportunity, secure the Paramount Franchise in time to get

POOR LITTLE PEPPINA

DO IT NOW!

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE AT FORTY FIRST ST.
NEW YORK, N.Y.

Paramount Pictures

THE BIOSCOPE

IS

THE ENGLISH TRADE JOURNAL of THE MOVING PICTURE INDUSTRY

Annual Subscription (post free), 14s. (Dollars, 3.50)

85 Shaftesbury Avenue LONDON, W.

BILLY REIFFEL

WITH

MONROVIA FEATURE FILM CO.

In Preparation: "THE ARGONAUTS" Monrovia, Cal.

Charles M. Seay

FEATURE DIRECTOR

Bob Walker

EDISON STUDIO

Better on the Screen Than We Were on the Stage

(DAN) CRIMMINS and GORE (ROSA)

With GEO. KLEINE

Richard Ridgely

DIRECTOR—EDISON CO.

Current Release—THE DESTROYING ANGEL

WANTED SCENARIOS

or one reel Slapstick comedies, must be original.
2003 TIMES BUILDING

NILES WELCH

FEATURE LEADS

METRO Direction WILLIAM NIGH

HIGH CLASS PUBLICITY

SHORTEST CUT TO SUCCESS

Former "Birth of a Nation" manager and Triangle representative offers attractive service that brings results.

Wire, write or telephone

HENRY MACMAHON

Phone Columbus 2969 321 W. 55th St., New York

PARAGON COMPANY INCORPORATED

ALBANY, N. Y. (*Special*).—The Paragon Theaters Corporation of Wilmington, Delaware, having a capital of $1,000,000, was granted a character by the Secretary of State to-day to engage in a general motion picture and photoplay business in New York State, and Louis B. Jennings, of 69 West Ninetieth Street, New York City, has been designated as the representative of the company. GEO. W. HERRICK.

FEATURES ON THE MARKET

PARAMOUNT PROGRAMME.

DATE	PRODUCER	PLAY	STAR
Feb. 10	Famous	Nearly a King	John Barrymore
Feb. 14	Lasky	The Trail of the Lonesome Pine	Charlotte Walker
Feb. 17	Famous	Out of the Drifts	Marguerite Clark
Feb. 21	Lasky	Blacklist	Blanche Sweet
Feb. 24	Pallas	He Fell in Love With His Wife	Florence Rockwell
Feb. 28	Famous	Diplomacy	Marie Doro
Mar. 2	Famous	Poor Little Peppina	Mary Pickford
Mar. 6	Lasky	To Have and to Hold	Mae Murray
Mar. 9	Pallas	Ben Blair	Dustin Farnum
Mar. 13	Lasky	For the Defense	Fannie Ward
Mar. 16	Morosco	Code of Maria Gray	Constance Collier
Mar. 20	Famous	The Man Who Found Himself	John Barrymore
Mar. 23	Famous	The Longest Way Round	Hazel Dawn
Mar. 27	Famous	Audrey	Pauline Frederick
Mar. 30	Famous	The Sowers	Blanche Sweet

V-L-S-E, INC.

Feb. 14	Lubin	Dollars and Cents	Tom Moore and Ethel Clayton
Feb. 14	Essanay	Vultures of Society	Marguerite Clayton, Lillian Drew, E. H. Calvert, and Ernest Maupain
Feb. 14	Vitagraph	The Writing on the Wall	Virginia Pearson and Joseph Kilgour
Feb. 21	Vitagraph	Kennedy Square	Antonio Moreno, Charles Kent and Muriel Ostriche
Feb. 28	Lubin	Her Bleeding Heart	Richard Buhler and Rosetta Brice
Feb. 28	Essanay	The Discard	Keith Bourne, Ernest Maupain, Virginia Hammond, and Marguerite Clayton
Feb. 28	Vitagraph	For a Woman's Fair Name	Virginia Pearson and S. Rankin Drew
Mar. 6	Vitagraph	The Hunted Woman	Virginia Pearson and S. Rankin Drew
Mar. 13	Vitagraph	Hero of D 2	Charles Richman and Eleanor Woodruff
Mar. 20	Vitagraph	The Two-Edged Sword	Edith Story and Evart Overton
Mar. 27	Vitagraph	The Supreme Temptation	Antonio Moreno, Dorothy Kelly, and Evart Overton

EQUITABLE RELEASES.

Feb. 7	Frohman	The Woman in 47	Alice Brady
Feb. 14	Equitable	The Question	Marguerite Leslie

Date subject to change on the following releases.

Feb. 21	Equitable	The Clarion	Carlyle Blackwell
Feb. 28	Triumph	Three Pairs of Shoes	Mary Boland
Mar. 6	Equitable	The Struggle	Frank Sheridan
Mar. 13	Equitable	Her God	Gail Kane
Mar. 20	Equitable	Passersby	Charles Cherry
Mar. 27	Equitable	The Chain Invisible	Bruce McRae

PATHE "GOLD ROOSTER" FEATURES.

(Fitzmaurice) At Bay. Florence Reed.
(Daly) House of Fear. Arnold Daly and Jeanne Eagels.
(Premo) The Greater Will. Cyril Maude and Lois Meredith.
(Daly) The King's Game. Pearl White and Sheldon Lewis.
(Jose) The Beloved Vagabond. (Colored.) Edwin Arden, Bliss Milford, and Katheryn Brown Decker.
(To be announced) The Weavers. To be announced.
(Jose) The Light That Failed. Robert Edeson Jose Collins, and Lillian Tucker.
(Fitzmaurice) New York. Florence Reed, John Miltern, Fania Marinoff.
(Savage) Madame X. Dorothy Donnell.
The Lone Trail. Fred Paul and Agnes Glynne.
(Wharton) Hazel Kirke. Pearl White, Bruce McRae, Allen Murnane and Creighton Hale.
(MacKenzie) The Precious Packet. Ralph Kellard and Lois Meredith.

KLEINE-EDISON FEATURE SERVICE

Feb. 2 (Kleine) The Final Curtain, with Male olm Duncan and Anna Hanlon.
Feb. 9 (Edison) When Love Is King, with Carrol McComas and Richard Tucker.
Feb. 16 (Kleine) The Scarlet Road, with Male olm Duncan, Anna Q. Nilsson, and Della Connor.

METRO PICTURES CORPORATION

Mar. 6. The Blindness of Love. Julius Steger.
Mar. 13 Lovely Mary. Mary Miles Minter.
Mar. 20 The Wall Between. Francis X. Bushman.
Mar. 27 Her Great Price. Mabel Taliaferro.
Apr. 4 The Kiss of Hate. Ethel Barrymore.

BLUEBIRD PHOTOPLAYS, INC., RELEASES.

Feb. 7 Undine. Ida Schnall.
Feb. 14 Hop, the Devil's Brew. Lois Weber.
Feb. 21 The Wrong Door. Carter De Haven.
Feb. 28 The Grip of Jealousy. Louise Lovely.
Mar. 6 Rupert of Hentzau. Henry Ainley and Jane Gail.
Mar. 12 The Strength of the Weak. Mary Fuller.
Mar. 19 The Yaqui. Herbert Bosworth.

GENERAL FILM RELEASES

Monday, Feb. 28.

(Bio.) The Burglar's Dilemma. Dr. Bio. Reissue. No. 39.
(Lubin) At the Doors of Doom. Dr.
(Ess.) The Strange Case of Mary Page. No. 6. Two parts. Dr.
(Selig) Selig-Tribune. No. 17. 1916. Top.
(Selig) (Title not announced.)
(Vita.) Her Bad Quarter of an Hour. Com.-Dr.

Tuesday, Feb. 29.

(Ess.) (Title not announced.)
(Kalem) Winning the Widow. Com.

Wednesday, March 1.

(Bio.) The Indian. Three parts. Dr.
(Ess.) Title not announced.
(Kalem) A Riddle in Rascals. Com.

Thursday, March 2.

(Lubin) Her Wayward Sister. Three parts. Dr.
(Selig) Selig-Tribune No. 18. 1916. Top.
(Vim) The Serenade. Com.

Friday, March 3.

(Kalem) A Leap Year Wooing. Com.
(Knickerbocker Star Feature) The Master Smile. Three parts. Dr.
(Vim) The Artist's Model. Com.
(Vit.) Hearst-Vita. News Pictorial, No. 12. 1916. Top.
(Vit.) Tubby Turns the Tables. Com.

Saturday, March 4.

(Ess.) Title not announced.
(Kalem) The Girl Telegrapher's Nerve. No. 69 of "The Hazards of Helen" Railroad Series. Dr.
(Lubin) Hamlet Made Over. Com.
(Selig) Title not announced.
(Vit.) La Paloma. Broadway Star Feature. Three parts. Dr.

UNIVERSAL FILM RELEASES

Sunday, Feb. 27.

(Laemmle) Her Greatest Story. Dr.
(L-Ko) Dad's Dollars and Dirty Doings. Two parts. Com.

Monday, Feb. 28.

(Nestor) Cupid Trims His Lordship. Com.
(Red Feather Photoplay) The Lords of High Decision. Five parts. Dr.
(Universal Special Feature) Graft No. 12. "The Milk Battle." Two parts. Dr.

Tuesday, Feb. 29.

(Gold Seal) Lord John's Journal. No. 4. "The Eye of Hours." Three parts. Dr.
(Imp) Some Heroes. Com.

Wednesday, March 1.

(Animated Weekly) No. 8. Top.
(L-Ko) Blue Blood but Black Skin. Two parts. Com.

Thursday, March 2.

(Big-U) Shackles. Dr.
(Joker) Love Laughs at the Law. Com.
(Laemmle) The Heart of Bonita. Two parts. Mexican. Dr.

Friday, March 3.

(Imp) The Hoax House. Two parts. Com.-Dr.
(Nestor) The Lion's Breath. Com.
(Rex) In the Heart of a Shell. Juvenile. Dr.

Saturday, March 4.

(Bison) The One Woman. Three parts. Smuggling. Dr.
(Powers) Uncle Sam at Work. No. 11. "To Arms." Ed.

MUTUAL FILM RELEASES

Sunday, Feb. 27.

(Beauty) Cooking His Goose. Com.
(Gaumont) See America First. No. 24. Scenic.
(Gaumont) Keeping Up with the Joneses. Cartoon-Com.
(Vogue) Lew Trembly. Com.

Monday, Feb. 28.

(Mutual Masterpicture De Luxe) A Law Unto Himself. Centaur. Five parts. Western. Dr. No. 74.
(Amer.) Emblers. Dr. No. 75.
(Amer.) The Heart of Tara. Centaur. No. 76.

Tuesday, Feb. 29.

(Amer.) The Happy Masquerader. Three parts. Dr.
(Falstaff) Rustic Reggie's Record. Com.

Wednesday, March 1.

(Beauty) Johnny's Jumble. Com.
(Than.) What Doris Did. Three parts. Dr.

Thursday, March 2.

(Falstaff) Maude Muller Modernized. Com.
(Mutual) Masterpicture De Luxe Embers. American. Five parts. Sociological. Dr. No. 75.
(Mutual Weekly) No. 61. Top.
(Vogue) Title not yet yet announced.

Friday, March 3.

(Cub) The Desperate Chance. Com.
(Mustang) Mary of the Foothills. Three parts. Western. Dr.

Sunday, March 5.

(Gaumont) Keeping Up with the Joneses. Scenic.

PATHE EXCHANGE

(Pathe) Iron Claw. No. 1. Vengeance of Hezar. Serial.
Pathe News, No. 18.
Pathe News, No. 19.
(Phunphilm) Luke and the Rural Roughnecks. Com.
(Pathe) Siberia, the Vast Unknown. No. 2. Sc.
(Balboa-Pathe) The Red Circle. No. 2. Serial. "Like a Rat in a Trap."

PATHE NEWS SCORES A SCOOP

Another instance of live newspaper methods applied to a motion picture news film was given by the Pathe News when a fire, supposed to be incendiary, destroyed several ships lying at a pier in Brooklyn, all of which were loaded with supplies for England. A Pathe cameraman assigned to cover the fire got his pictures while the ships were still burning. All the processes of developing, printing and editing were rushed through at high speed, and a special edition of the Pathe News containing the pictures was shown that same night on Broadway. Solicitor A. W. Smith, of the Pathe New York Exchange, placed it in the Strand, Broadway, New York.

PHOTOPLAY AUTHORS REAL AND NEAR

By WILLIAM LORD WRIGHT

Our readers are invited to correspond with Mr. Wright.—ED.

Authors of motion picture stories will be enabled to secure protection by copyright to their scenarios if the Bill, S. 2740, recently introduced in the Senate, by Senator Boles Penrose, of Pennsylvania, which has been read twice and referred to the Library Committee, becomes a law. The bill provides for an amendment of the several sections of the existing law which would permit the copyrighting of motion picture scenarios. The Penrose measure is very similar to the bill introduced nearly two years ago in the House by then Congressman Frank B. Willis, and which was buried in Committee. However, the pioneer missionary work as performed by Representative Willis may result in serious consideration to the Senate bill introduced by Senator Penrose. THE DRAMATIC MIRROR was responsible for the introduction of a copyright measure for motion picture scenarios. The bill was well drawn. The photoplay authors, real and near, insisted on the drawing up and introduction of the measure and then with few exceptions, notably the members of the Photoplay Authors League, they sat back to see the other fellow get busy. In consequence the bill never came out of Committee.

* * * *

Copyright Not Needed

Despite the fact that this department, under the urgings of many authors caused a copyright bill to be introduced, we stated at that time and reiterate now that there is little need for copyright protection to motion picture scenarios as such. Reputable film concerns will not steal plots and those bearing the "copyright 1916," etc., may interfere with markets which have been standard in the past. Thousands of dollars have been awarded thousands of satisfied authors from satisfied manufacturers in the past without the necessity of copyright protection and it is as unnecessary now to submit "copyrighted" scripts as in past years. The cry for copyright comes from disgruntled authors, real and near; those who persist in trying to market their wars with "wild cat" concerns and those who temperamentally "kick" over each and every detail of production anent their work although they gladsomely endorse the manufacturers' checks. However, if copyright protection is deemed essential, the authors who have been crying for this protection so long will do well to express their endorsement to the Senators of their respective States and so aid Senator Penrose's bill.

* * * *

Worth of the Story

The story is the rock-bound foundation of the scenario structure. This fact has been repeatedly asserted by all authoritative writers on photoplay plotting, and yet many and varied authorities seemingly are just finding out this fact. They treat a common sense proposition as something strange and something startling. Without a good plot a good story, the motion picture production amounts to little. There may be excellent acting, there may be stars exploited, there may be beautiful settings and beautiful photography, but nevertheless the audience will be doomed to disappointment. There must be continuity, interest, suspense, something interesting at the beginning to excite and hold interest, and something at the ending to give satisfaction and to touch the heart. The story, and not the play, is the real thing!

* * * *

The "Idea Box"

Milton S. Hopkins, in the Photoplay Scenario, writes interestingly anent the "Idea Box" and we take the liberty of quoting excerpts: "I glean an occasional idea from the papers or from conversation, but the truly worth-while themes appear as the result of quiet concentration of thought. These ideas are jotted down in a notebook and later copied and inserted in the Idea Box, which is merely a small box with a sliding cover containing pieces of paper cut so that one fold makes it fit perfectly, with the creased part at the top. At the crease I write a 'few catch words,' embodying the main idea, so that by running a finger along them each idea is brought to view. Between the two leaves of folded paper I insert the complete idea which may be a newspaper clipping or a typed or written memorandum which may suggest a plot. The Idea Box contains ideas varying from comprehensive newspaper articles to single words or phrases. Frequently I consult the Idea Box and run my finger along the edge till I strike an idea which appeals to me at the time; I take it from the box, think it over from different angles, and consider its plot possibilities. If I am satisfied with it, I proceed to develop a plot from the idea. This crude plot is then placed in the 'plot nest' with others similarly prepared on sheets of uniform size and there it remains to incubate a while, being frequently examined and considered from various viewpoints and changed and elaborated and developed till at last it hatches into a complete plot, and is then graduated and promoted to the completed plot shelf among others evolved to completion. The completed plots are critically examined and the best one selected for division into scenes, which is a comparatively simple matter as the completed plots, before becoming worthy of the name, are visualized and each scene properly determined. To the division of scenes is added the cast of characters; and a terse synopsis, which I endeavor to condense to 150 words; then a title (if not already chosen) is selected. The scenes of this crude scenario are not numbered, and consequently the scene plot cannot be prepared. This scenario in the rough is put aside with others in the same condition and later critically examined and altered where necessary. Before writing a completed photoplay, I consult the rough scenarios and select the one most nearly perfect, examine it carefully, polish the synopsis, consider each scene, etc., to see if it is the best I can make it; and when fully satisfied that I cannot better it in any way at present, I proceed to copy the arrangement of scenes first, not numbering them until I actually write them on the finished script, as frequently I have found when copying the scenario a change that would materially add to the effectiveness of the photoplay, and when inserted in its proper place, the numbering of the following scenes would be altered. When the arrangement of scenes has been copied, I make the scene plot, then proceed to copy the first sheet of the completed scenario, consisting of the title, cast of characters, synopsis, and scene plot—all on the one sheet." Mr. Hopkins's methods of work are highly original if nothing else, and we would like details from other authors as to their methods of writing picture-play plots.

* * * *

A Word from Leeds

Arthur Leeds, who recently resigned as editor for the Edison Company, writes in that the Ed-Au Club is booming and never was more ambitious or progressive. "As an active member of the society, as well as of the Playwrights and Authors League," writes Mr. Leeds, "I am hammering it in that the photoplay is here to stay and to be respected." Mr. Leeds is now free lancing. It is understood that the Kleine-Edison feature service is in the market to writers who have made sales. Mr. Leeds says he finds the market excellent, with most feature companies more than ready to pay $100 a reel for big stuff, and he ends with this sage advice: "Deal only with reputable firms, which means keep away from those concerns of unknown origin."

* * * *

The Postage Subject

It is not only the "near" that err in the affairs of Uncle Sam's mail service, it is also the "reals." Many successful writers seemingly will not invest in a pair of postal scales and send out their manuscripts with care. Instead, they stick either a two cent stamp, or two two cent stamps on the envelope and trust to Providence. The manuscript reaches the film editorial offices with about two cents postage due. The editor is prejudiced before he opens the envelope. He is more prejudiced when he returns the manuscript and a letter is received from the writer objecting to paying two cents postage due. The author does not take into consideration the fact that he sent in a manuscript without sufficient postage, and brands himself as a general nuisance. Buy a pair of postal scales, weigh properly every manuscript mailed; inclose a properly stamped and self-addressed envelope for return; do business in a businesslike way. By so doing you will place the mark of professionalism on your output and please the editorial powers that be.

ALLAN DWAN

now producing

TRIANGLE FEATURES

WILLIAM CHRISTY CABANNE

Producer of

FINE ART FILMS

RELEASES

"The Sisters" "The Great Leap" "The Three Brothers"
"The Lost House" "Enoch Arden," from Tennyson's Classic
"The Absentee," featuring Robert Edeson
"The Failure" featuring John Emerson

TRIANGLE FEATURES

"The Lamb," starring Douglas Fairbanks "Daphne," starring Lillian Gish
"The Martyrs of the Alamo," all star cast
"Double Trouble," starring Douglas Fairbanks

GRIFFITH STUDIO - - HOLLYWOOD, CALIF.

THOMAS RICKETTS

THE MAN WHO MADE DAMAGED GOODS and many others.

PRODUCING FEATURE FILMS

Now producing—"THE ELEVENTH HOUR" For "AMERICAN" FILM COMPANY

KING BAGGOT

A FACE AS WELL-KNOWN AS THAT OF

THE MAN IN THE MOON

ADDRESS SCREEN CLUB

C. WM. BACHMANN

FOTOPLARITE and PRODUCER

Freelancing 303 W. 9th, Glendale, Cal.

FREDERICK A. THOMSON

PRODUCING DIRECTOR

FAMOUS PLAYERS FILM CO.

EDMUND LAWRENCE

PRODUCER OF

"THE WARNING" with HENRY KOLKER "THE RANSOM" with JULIA DEAN
"THREE PAIRS OF SHOES" with MARY BOLAND

TRIUMPH FEATURES *EQUITABLE CORP.*

THE WILLIAMS PRINTING COMPANY NEW YORK

A LEAP YEAR WOOING

Released Friday, March 3rd, will be the First Sis Hopkins Comedy, in the series that will make clean history

SIS HOPKINS

COMEDIES

Will set new marks in picture comedy records. Camp on the doorstep of your General Film Exchange on March 3rd and be in on the winnings from the start. You'll kick—and growl—and grumble—if the other fellow beats you to this new line of single reel comedies issued.

One-a-Week at Your General Film Exchange

KALEM COMPANY

235-239 West 23rd Street New York City

KALEM KALEM

Selig

"THE DREAM OF EUGENE ARAM" Adapted and produced by **Colin Campbell** from Thomas Hood's best poem, featuring **Tyrone Power** and **Roy Clark.** Released through General Film Service, Monday, March 6. Beautiful Photography, Talented Acting and Unusual Story. Book it!

THE SELIG-TRIBUNE

THE WORLD'S GREATEST NEWS FILM

Is Released Twice Weekly through General Film Service and presents a wide range of up-to-date news pictorials. While other news films present, perhaps, a dozen subjects, **The Selig-Tribune** frequently comes to bat with Sixteen Live-wire Features.

"THE PASSING OF PETE"

A Selig Western Drama in which **Tom Mix** pulls a succession of death-defying feats. Released through General Film Service on Saturday, March 11.

"UNTO THOSE WHO SIN"

Fritzi Brunette makes her initial appearance in Selig Red Seal Plays in this sensational drama from the pen of James Oliver Curwood. As good as "Thou Shalt Not Covet." Book through V. L. S. E.

SELIG POLYSCOPE COMPANY

—Chicago and Everywhere—

PARAMOUNT PROGRAM

DANIEL FROHMAN PRESENTS

MARY PICKFORD

IN A VERY UNUSUAL CHARACTERIZATION AS

"POOR LITTLE PEPPINA"

BY KATE JORDAN.

IN SEVEN PARTS (IF PRESENTED AS A SPECIAL ATTRACTION)

RELEASED MARCH 2ND PRODUCED BY THE

FAMOUS PLAYERS FILM Co

ADOLPH ZUKOR, President
DANIEL FROHMAN, Managing Director
126-130 West 56th Street, New York

CANADIAN DISTRIBUTORS:
Famous Players Film Service, Ltd.
CALGARY MONTREAL TORONTO

35 FAMOUS FEATURES A YEAR 35 FAMOUS FEATURES A YEAR

PARAMOUNT PROGRAM

THE NAME OF

LASKY

MEANS

PERFECTION IN PHOTOPLAY PRODUCTIONS

DISTRIBUTORS
In The United States
PARAMOUNT PICTURES CORPORATION
In Canada
FAMOUS PLAYERS FILM SERVICE, Ltd.
MONTREAL TORONTO CALGARY

LASKY LASKY

JESSE L. LASKY FEATURE PLAY Co (Inc)

FOUR EIGHTY-FIVE FIFTH AVENUE NEW YORK CITY

Jesse L. Lasky, Pres. — Samuel Goldfish, Vice-Pres and Treas. — Cecil B. DeMille, Director Gen.

"Screen versus Stage"

THE NEW YORK
DRAMATIC MIRROR

MARCH 4, 1916 PRICE TEN CENTS

LENORE ULRICH
Starring in Oliver Morosco Photo-Plays

Drama — Vaudeville — Motion Pictures